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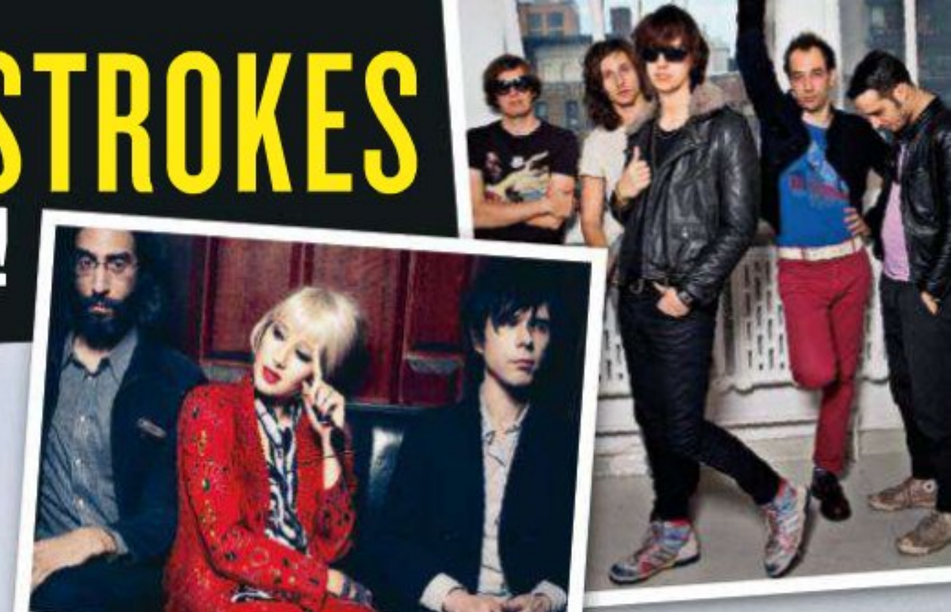

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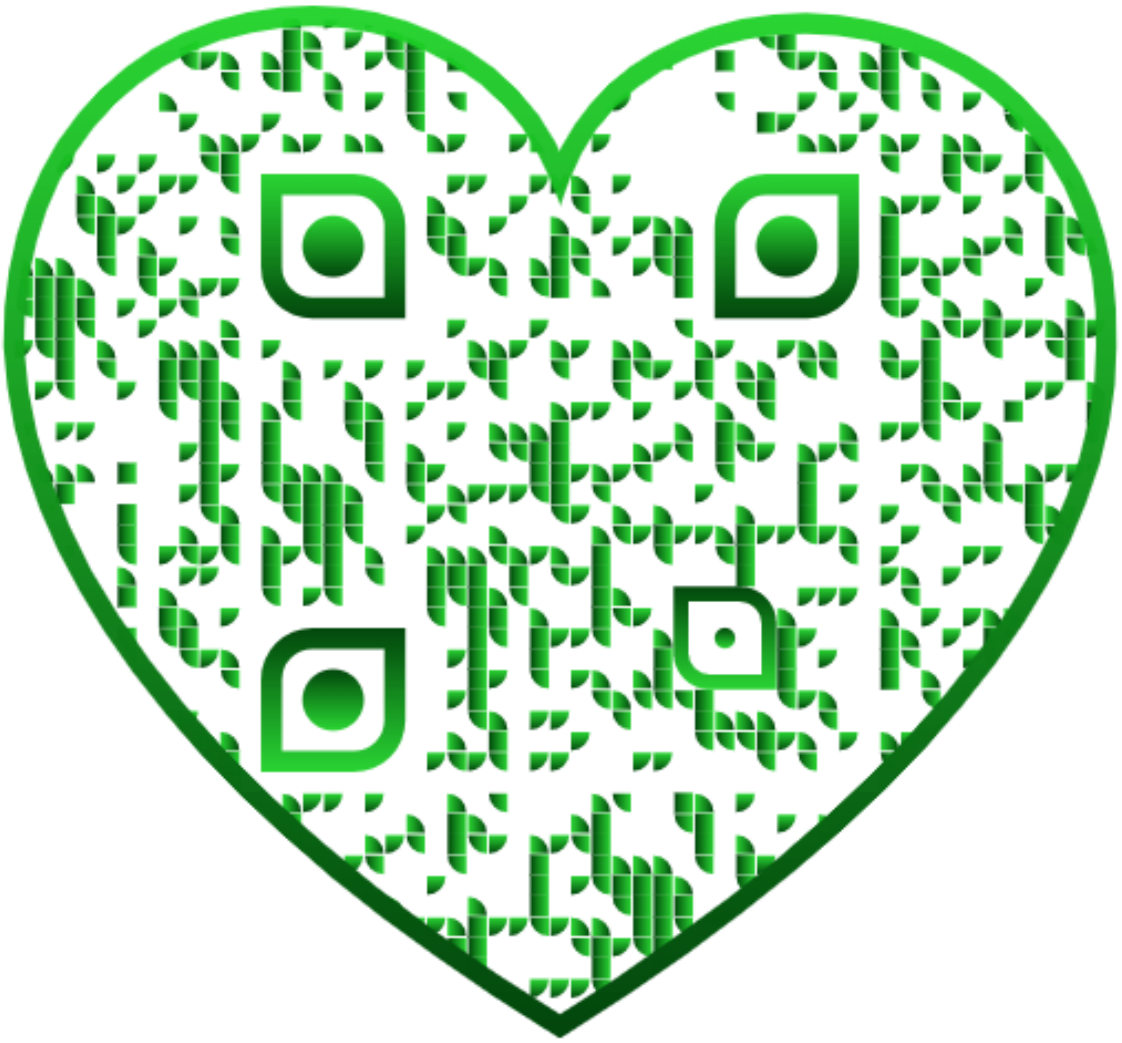

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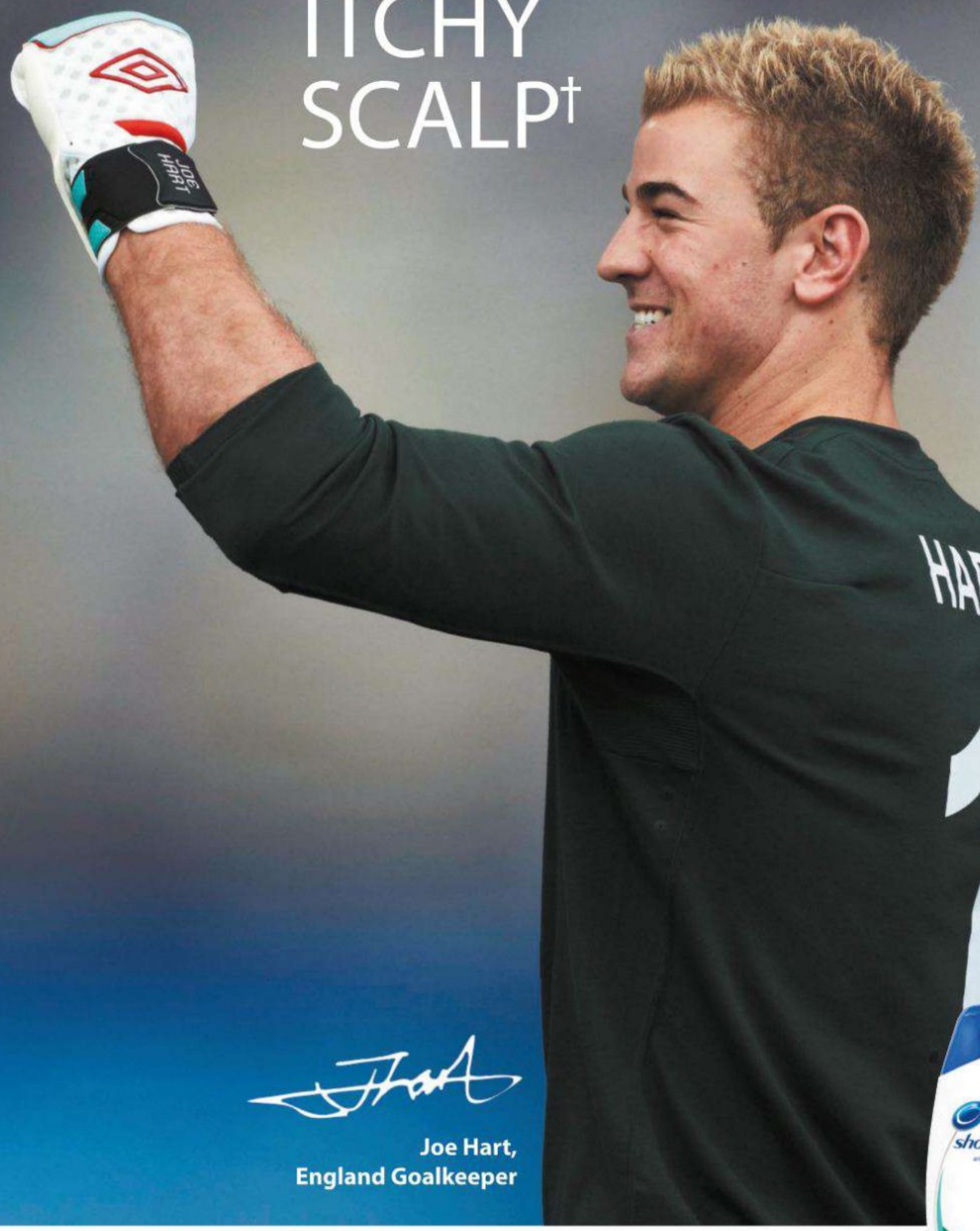

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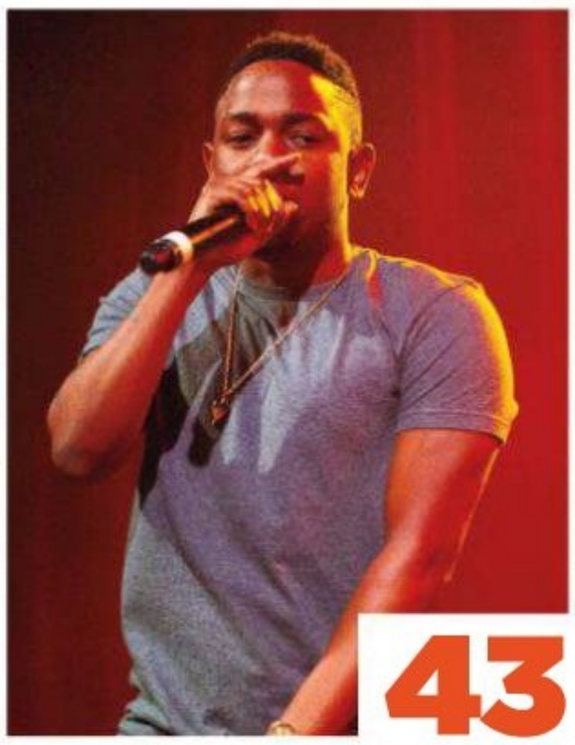

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"I WILL ALWAYS COME BACK TO YOU MOTHERFUCKERS"

THAT'S A COMPLIMENT IN KENDRICK LAMAR'S WORLD

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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

LISTEN TO EVERY TRACK ON NME.COM/REVIEWS NOW!

TRACK OF THE WEEK

MILK MUSIC
I've Got A Wild Feeling

If you're a Green Day, Foo Fighters or Dinosaur Jr fan, listen up. You need to move on from those guys. You don't need middle-aged men who dress like teenagers, dry-hump speaker stacks and fool about with toilet-paper cannons in your life any more. These men have had their chance to rebel, but the time is right and the time is NOW to make room in your life for some new alt.rock heroes. Enter Olympia, Washington's Milk Music and their frontman Alex Coxen, a man who's 100 per cent sure of himself, his band and what they're doing. As he told *NME* after a New York show last year: "It's high art." Okay, so their tunes don't *feel* or *sound* very arty but 'I've Got A Wild Feeling', the first cut from forthcoming album 'Cruise Your Illusion', sets them apart from any other DIY band around right now. There's a wistfulness to lines like "*For once, I thought the world was mine*" that makes the song sound like a lost cut from Hüsker Dü's 'Candy Apple Grey'. Guitarist Charles Warring helps himself to a HUGE solo and there's a lot of OTT twanging – plus the cool and constant thudding that made breakout track 'Beyond Living' so good. As they shouted from the stage that night in New York: "You've probably figured out by now that we're Milk Music. What you don't know yet is that we are the shit!"

The time is NOW. Make room in your life for some new alt.rock heroes

Siân Rowe, Assistant Reviews Editor

NICK CAVE AND THE BAD SEEDS
Jubilee Street

"*These days I go downtown in my tie and tails/I got a foetus on a leash*". What kind of sick, depraved mind would write a thing like that? And who'd have the chutzpah to sing it over sweetly straining strings? Welcome back Nick Cave you marvellous bastard, we've missed you.

Kevin EG Perry, writer

JAGWAR MA
The Throw

Jagwar Ma might just be one of the most exciting bands on the planet right now. Tearing up their native Australia with best buds Foals, 'The Throw' is their grand statement to the world. It bleeds like 'Screamadelica'-era Primals with a healthy dose of 2012 Tame Impala whacked in too. Mesmeric stuff.

Matt Wilkinson, New Music Editor

JOEY BADA$$
Unorthodox

What finer seal of approval can there be for a rising star of hip-hop than an invite to legendary producer DJ Premier's studio? A classic muscular Premo beat and piano chords that march with swagger pin down the track, while Bada$$ proves he has the slickest flow out of all the up-and-comers.

Lucy Jones, Deputy Editor, *NME.COM*

FILTHY BOY
Jimmy Jammies

London four-piece Filthy Boy arrive so arch and messily sleazy that they sound like they've been home-schooled by 'Pencil Skirt'-era Jarvis Cocker. On the growly, breathy (and appropriately dirty) download 'Jimmy Jammies', you can tell they want to make girls do more than just dance.

Jamie Fullerton, Features Editor

JOHNNY MARR
Upstarts

Lean back into the satisfying upholstery of this very '70s, Nick Lowe-ish poppy chug with its surprising melody and unflashily beguiling guitar, and reflect that Johnny Marr is Johnny Marr. He doesn't need to try too hard, and nor should he. Also props for the 'out of my way, brats' title.

Emily Mackay, writer

DAVE GROHL & COREY TAYLOR
From Can To Can't

So this Dave Grohl movie, *Sound City*, is starting to sound quite exciting, isn't it? The Macca track was great, and now comes a Corey Taylor collab. For the first minute or so he sounds more Stone Sour than Slipknot, but soon some crunching power chords arrive and all is well.

Liam Cash, writer

GIRLS NAMES
Pittura Infamante

Blossoming out of the garage jangle of last year's fine debut album 'Dead To Me', the new stuff from Belfast's Girls Names delves into some dreamy goth rock and psych. This track's swooning Morrissey vocals and lush whirling organ fit right into that sound.

Jenny Stevens, writer

GOLD PANDA
Trust

The title track from his imminent EP 'Trust' is a trademark tune from the UK producer. By 'trademark', of course, I mean half of it's recorded backwards, there's a bit that sounds like a bubbling brook and overall it generates the feeling of being under the influence of extremely potent opiates.

Tom Howard, Reviews Editor

MØ
Glass

If you can't wait for fellow Swedish pop stars Robyn and Lykke Li to release new music, chances are MØ will placate you. Icy sharp pop with a big heart and bigger vocals packed full of bleeps, throbs and piercing chants, 'Glass' is a minimal banger owing as much to US hip-hop as it does to her European neighbours.

David Renshaw, News Reporter

CAT STEVENS, RICHARD JOHNSON

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UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs

THE ALBUM

BACK BACK BACK!

The new album. THAT sleeve. The storming California comeback show. The blonde hair. ***Karen O*** *tells you all you need to know about* ***Yeah Yeah Yeahs'*** *grand return after four long years away...*

MAIN EVENT

It's been 10 years since Yeah Yeah Yeahs exploded into the world in a shower of glitter, guts and gusto with their debut album 'Fever To Tell' – a rampaging mass of visceral art-punk that cast Karen O, Nick Zinner and Brian Chase together as the most unfuckwithable force of the New York scene.

A break – and fraught recording process – later, and 2006's 'Show Your Bones' saw them shed the movement they helped spawn with a sprawling and defiant collection of anthemic rock'n'roll. All before they tore the lid off again in 2009 with the disco-propelled synth assault of 'It's Blitz!', for which – SHOCK HORROR – Zinner virtually ditched the guitar altogether.

And now? "Well... it's definitely different from the last album," Karen O explains of their new effort, 'Mosquito' (due in April). "The sound is, I guess, a bit more lo-fi and slightly more influenced by roots reggae." Sounds intriguing...

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(L-r) Brian Chase, Karen O and Nick Zinner

***NME*: You've gone reggae, Karen?**

Karen: "The demos were sounding like that because of the way we were recording. We started demoing once we got off the road in 2010, in our little studio in New York. One mic in a little space with lots of delay on my vocals and lots of delay on Nick's amps... there was a vibe and a quality of the sound that was going in that direction, so we just explored it. Nick sent me [Portishead's] Geoff Barrow's record he produced for [British/German singer] Anika – it sounded different to everything else I was hearing at the time so that was inspiring. We just wanted to go a bit more raw. And also just to have more fun with it too."

Nick used more synths on 'It's Blitz!' than his trademark guitar. Has he picked up any new instruments this time around?

"No! Well... yeah, actually, the bass! There's probably more bass on this record than all the other records combined. But there's also plenty of guitar. It's a bit more tripped out than our other records. And it's got a sound of its own, I guess, that's different from all the sounds we've ever done. But there's some return to form. You know, there's a couple of songs that have the classic Yeah Yeah Yeahs vibe to it – but musically it's all over the place like it usually is!"

Rapper Dr Octagon makes an appearance too. The first time we'll have heard rapping on a YYYs album...

"Yeah! I think we really wanted to just have as much fun as we could with the writing and collaborating with people and push ourselves to do things we hadn't done before. I've always fancied a rapper to be on a YYYs track so we got him to do it. I had a wishlist and, you know, Dr Octagon was one of the ones on the list."

James Murphy produced that track too, does it have a dance vibe?

"It's probably one of the dancier ones on the record... but it's also kind of like doing nitrous in a batcave! It's spooky. It's got a dancey beat but it's generally a bit trippy."

You've talked about the strained recording process on previous albums. How was it this time?

"Well, retrospectively I think when we started writing again towards the end of 2010, we were kind of down; we were going through a pretty bad post-tour depression. It was a rough year so we used recording as a prescription. A lot of the recording was really fun – it was like a breath of fresh air from a dark period. We put a lot of pressure on ourselves for this record. It's been over four years since our last one and I guess you just get feelings from the past. All the emotions that have been adding up in the last 12 years just come flooding back if you're not on top of it. There's always that self-doubt to combat. But yeah, we got through it and it's great to feel really good about it."

"It sounds kind of like doing nitrous in a batcave – spooky and a bit trippy"

You've moved back to New York after living in LA for a while. Do you think this has had an impact on the music?

"Definitely. It was a bit of a rocky transition assimilating back into New York City. When Nick and I started writing songs in the basement in New York with the drum machine again, it felt like a sort of return to my roots and a return to form in that sense. I think part of the rough times in 2010 was getting used to being in New York."

What's behind the title, 'Mosquito'?

"'Mosquito' is a song on the record, it's one of the most fun ones for us to play. I basically wanted to write songs about things that I felt strongly about and mosquitos turned out to be one of those things – I have a strong dislike for mosquitos. I'm surprised there aren't more songs about mosquitos actually. I think with this record there's probably a lot more tongue in cheek than there has been on the last couple of records."

Also, you've gone blonde!

"I guess I got the same memo as a lot of other girls got about going bleach-blonde and different colours in 2012. Maybe we all just got some sort of transmission. I'm hoping that looks pretty punk rock and I'm going to keep it for the summer shows. "

You've all been so busy with your own side-projects. Do you think that's fed into 'Mosquito'?

"There was a desire on my part in the beginning, as a counterpart to everything I was doing, to get back together with Nick and just be like, 'Man, let's just write a simple, stripped-down record with really minimal songs'. But in the end it always just explodes, it always becomes blurred and more complex. I guess aspects of everything that you do kind of find their way in. I think with this album there's cinematic aspects. For this album I wanted it to be a rock record more than anything else." ▶

O, YOU'VE BEEN BUSY

What else have Karen and her bandmates been up to since the last album?

KAREN O

From debuting her own "psycho opera", *Stop The Virgens*, to composing the soundtrack for old flame Spike Jonze's *Where The Wild Things Are*, O has taken on many a musical endeavour – including joining Trent Reznor for a Led Zep cover on the soundtrack to the 2011 Hollywood remake of *The Girl With The Dragon Tattoo*, appearing on the recent Swans LP 'The Seer' and collaborating with Santigold and The Flaming Lips.

NICK ZINNER

Guitarist Nick has been focusing on his photography as well as music, exhibiting in New York and San Francisco and shooting Lee Jeans' winter 2011 ad campaign. In May 2011, he curated and composed a performance of 41 stringed instruments with percussion and synths to celebrate Earth Day. He also contributed to Santigold's 2012 album 'Master of My Make-Believe' and went on to play with Damon Albarn's Africa Express in the UK.

BRIAN CHASE

The drummer's been continuing his numerous experimental musical projects, performing with musician Seth Misterka, with whom he's now put out two albums.

WORDS: JENNY STEVENS PHOTOS: DAN MARTENSEN, KK BARRETT

YEAH YEAH YEAHS

THE COMEBACK SHOW

THE GLASS HOUSE, POMONA, CALIFORNIA FRIDAY, JANUARY 11

***Leonie Cooper** caught Karen and the boys previewing new album tracks – and fresh items from O's wardrobe*

The day we see the divine Karen O rock up to a Yeah Yeah Yeahs gig in a respectable shirt and a nice pair of comfy slacks is, surely, the end of days. At the band's long-awaited comeback show, any whiff of an apocalypse was way off – Ms O slunk onstage in a ritzy red-fringed jacket, pitched halfway between Michael Jackson and Wanda Jackson. There was also a sequinned zebra-print cape, a glittery eye-mask-cum-headband, and those striking new bottle-blonde locks.

THE SETLIST

- Mosquito
- Phenomena
- Untitled new song
- Heads Will Roll
- Pin
- Down Boy
- Earth
- Skeletons
- Soft Shock
- Gold Lion
- Zero
- Cheated Hearts
- Maps
- Tick

The set started with a new song – the title track from 'Mosquito'. "*I'll suck your blood*", Karen squealed menacingly, methodically pacing the small stage and scoping out the crowd like a rampant, exceptionally dapper ladybeast let out of her cage. The tune neatly slipped into the YYYs' canon of shimmering, sinister electronic disco, neither pushing the band too far away from the caustic sound with which they made their name, nor going wildly experimental on Pomona's sober arses. See, oddly, the band have opted to play a venue that only sells cookies, lemonade and fizzy pop behind the bar. Not that the crowd needed booze to get merry – crowdsurfers bobbed across the front rows as Karen half-swallowed the microphone during 'Down Boy' and Y-shaped clumps of sparkles fell from the ceiling as a hectic 'Heads Will Roll' churned up the masses.

Another new song, the meditative 'Earth', saw Karen don a head-torch and yelping about her plans to "*put a hex on ya*". When she bounded back for a phenomenal four-song encore – with Nick Zinner and Brian Chase sticking to the shadows, but holding down guitar and drums like badasses – Karen was working a leather jacket with a studded 'KO' on the back. A knockout, for sure.

(Above) Come on Karen, you could have made a bit of an effort! (Right) Nick Zinner: comeback gigs are thirsty work

NO NO NO!

THE SLEEVE

Designer Beomsik Shimbe Shim on the gross sleeve art

Not since the Duchess Of Cambridge got her nips out on holiday has an image caused as much controversy as the cover art for 'Mosquito'. Last week, Twitter users took to the social network to describe the Pixar-movie-from-hell image as "a shocker", "terrifying", "nuts" and "upsetting".

That, says artist Beomsik Shimbe Shim, was precisely the intention. "The key words discussed with Yeah Yeah Yeahs at the developing stage were 'fucked up image'," says the Korean-born, San Diego-based illustrator and animator. "I expected it would divide opinion since it's rare to use this kind of 3D CG image for a rock album. People will know if the direction is right when they've heard the album."

Those who don't like it had better get used to it – Shimbe says the album's baby and mosquito characters are designed to be used in videos further down the line. Here, he talks us through the design.

WTF IS GOING ON THEN?

"I imagined a giant, hairy, female mosquito dragging up a helpless boy into the night sky. It could be happening onstage while Karen O is singing – or even in your room at night!"

BABY

"The band picked the elements they wanted on the sleeve. The baby naturally makes you think of Nirvana's 'Nevermind' sleeve, but I don't see why other artists can't put a baby on an album cover."

MOSQUITO

"Karen really wanted the mosquito to be a sexy and beautifully gross female. In the end, I considered the mosquito as Karen O herself – the warrior-like female rock star."

MOSQUITO GUTS

"What I did was use a series of scientific images and microscopic photographs of mosquitoes to help me with the mosquito design and make it as horrifying as it could possibly be. This is the mosquito's blood sac, glowing through a blazing back-light and throwing colour on the naked boy."

FONT

"*Garbage Pail Kids* and other '80s movie posters were the main reference points the band gave us for the font. It was a collaboration with a font designer."

JAM

"Karen loved the idea of the sticky jam floating around because it helps the feeling of craziness. What's in the jar? Anything you imagine."

KAREN O'S OPINION

"The cover is really fun... it's something entirely its own!"

JULIE LIANG, BEOMSIK SHIMBE SHIM

TRIBAL BLATHERING

Look out Stephanie Meyer! Tribes man Johnny Lloyd is ready to unleash his literary debut

Porklife: Johnny Lloyd reveals his inspiration

Tribes' anthemic strain of old-school indie rock'n'roll may be more 'pints aloft' than 'dictionaries at the ready', but frontman Johnny Lloyd is set to unveil hidden literary nous with the release of his debut novella (ie skinny book – it's just 183 pages), an apocalyptic tale entitled *A Journey Through The Heart Of A Pig*. Written over three years and featuring artwork from Londoner Hayden Kays, the book will be self-released as a limited, 1,000-copy run, available for pre-order now.

***NME*: So, what's it all about?**
Johnny: "It's about a man who sends a satellite into space, but it veers off course and goes into heaven and pierces the heart of Gabriel and the skies fall."
Blimey. What made you want to write a book in the first place?
"Anybody who's in a band knows you have a lot of time on your hands in between recording and playing live because you travel so much. I wanted to use that time to make something creative that wasn't just another Tribes album, and there are a lot of ideas that you can't necessarily get down in a song. I found it quite therapeutic."
Is any of it like a diary then?
"Nah, the plot is pretty fantastical. I read this book about a guy called Robert Oppenheimer who created the Manhattan Project for the nuclear bomb in the 1940s and I think the main protagonist, Martin Gardner, is loosely based on him. Apart from that it's complete fiction."
Could this be the start of a new career for you?
"No, music is my life. The idea of putting a book out properly doesn't really turn me on because then you have to do another one the following year. I don't want to get into a situation where I have to create work for people who've got business minds."
Do you think Tribes fans will be into the book?
"There are definitely references to Tribes songs – 'We Were Children' and 'Halfway Home' and stuff. It was written at the exact same time I was writing those songs. That's really why I wanted to make it available to people who like the band – I think they'll enjoy it most."

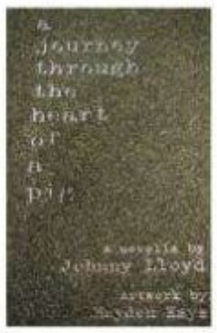
DEREK BREMNER, ANDY WILLSHER, DAVID EDWARDS

BUT WHAT DO HIS BANDMATES THINK?!

Jim Cratchley *[bass]*: "It's a bit of a departure from the themes he writes about in Tribes, but just as vivid and haunting... Best doomsday novel I've read in ages."

NME REVIEW

JOHNNY LLOYD
A JOURNEY THROUGH THE HEART OF A PIG



While Lloyd's fantastical tale of falling angels and apocalyptic destruction might not find itself in Richard and Judy's Book Club, the Tribes man has done himself proud. Clipped and to the point, the singer has a distinct and accessible style, and a way with an evocative image (sample: "Fred felt like he was sitting in the children's play area in the McDonald's of Nazareth"). Not bad at all for a first effort. ***Lisa Wright***

7

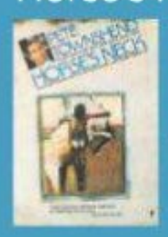
THE BOOK CLUB

Five rockers' reads you never knew existed

RYAN ADAMS
Infinity Blues

A book of poetry about "how one person found himself, by losing himself". Published in 2009, Adams called it "the jewel of my work". It's not.

PETE TOWNSHEND
Horse's Neck



The Who guitarist's tale of obsession, alcoholism, addiction and a difficult family life was written between '79 and '84. It's semi-autobiographical.

LEE RANALDO
Road Movies

The Sonic Youth man has published journals blending narrative and fiction. *Road Movies* has been compared to Kerouac and Bukowski.

GIL SCOTT-HERON
The Vulture

Before working with Jamie xx, Scott-Heron was a poet and novelist. His first book, from 1970, was a thriller about the murder of a boy called John Lee.

BRUCE DICKINSON
The Adventures Of Lord Iffy Boatrace

The Iron Maiden man's 1990 novel is a knicker-dropping romp about a wealthy landlord. It sold over 40,000 copies and spawned a sequel, *The Missionary Position*. Dirty boy!

NME EXTRA WIN TICKETS TO SEE ENTER SHIKARI LIVE – AND CONVERSE TRAINERS

The guy behind Rou found his wallet

Converse and London's 100 Club have joined forces again for the next installment in the Converse Gigs series. Enter Shikari will play an intimate show at the legendary venue on January 28 with support coming from The Algorithm. To be in with a chance of getting up close and personal with Rou Reynolds et al, Converse are offering five *NME* readers each a pair of tickets to the gig – and they'll even throw in a pair of Converse shoes for each winner too.

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Nikolai accidentally put his girlfriend's shades on

DIFF'RENT STROKES?

Just two years after the release of their fourth album 'Angles', American indie icons The Strokes are set to release the eagerly-awaited follow-up. Here's our fantasy wishlist for their grand comeback

Last week, loose-lipped Seattle radio station 107.7 The End let slip that they were in possession of two new Strokes tracks, the first since 2011's 'Angles' album. One, 'All The Time', is described as having a "classic Strokes sound", while the unnamed second is "a more synth-driven track". Though the band's label RCA slapped the station with a cease and desist order before they could play either of the damned things, the news does confirm what Albert Hammond Jr's dad told us last year: there's a new Strokes album ready for release, and heading your way soon. As there's no sign when it might appear, we got to thinking about what we hope for from New York's finest, fifth time around.

A KILLER FIRST SINGLE

We know they can do this – just look at their past form. Previous albums were announced by the stomping 'The Modern Age', the labyrinth-riffed '12:51', the frantic 'Juicebox' and the mysterious 'Under Cover Of Darkness'. Here's hoping 'All The Time' trumps the lot.

DEATH OF ROBO-TUNE

We've had four Strokes albums and a solo record from Julian Casablancas, but we've never heard what his voice sounds like without the ever-present trademark vocal effect. You know, the one that makes it sound like he's belting it out through a detuned Bakelite radio (and the reason why *kisthisguy.com* has such misheard lyrical gems as "*I've got semen eyes*" and "*The room smells like fire with cheesesticks in her hair*". Let those heavenly tones ring free, Julian. Bet he sings like an angel.

A BIT OF LURVE

Watching The Strokes playing 'Angles' was like that first Christmas after mum and dad filed for divorce. No-one wanted to be there, daggers were drawn left, right and centre, and no-one fancied a singalong. Chaps, we know being in a band is tricky, but how's about looking like you're enjoying yourselves this time?

A NEW WARDROBE

Yes, the leather jacket/skinny jeans/grubby Converse trainers look is timeless, but The Strokes haven't had a major style overhaul in the decade-and-a-bit they've been rocking our world. Hell, The Vaccines came up with a new image for album number two (though we're not saying The Strokes should raid the Levi's shop too). You're getting older, Strokes. Time to re-style as a man band. Can we recommend matching velvet suits?

A NEW DIRECTION

In 2001, The Strokes were the musical Febreze that refreshed a stale music scene. Honestly, before these boys came along, people thought *Travis* were cool. So while we're not expecting them to reinvent rock'n'roll all over again, it'd be great for them to stir the pot one more time. In an interview before the release of 'Angles' they said it sounded like a mixture of the '70s and "music from the future". It didn't, but that might be a good place to start.

A BIG TOUR!

The Strokes just don't show us enough love. Remarkably, they played only four times on British soil after 'Angles' came out – at 2011's T In The Park, Radio 1's Big Weekend and at Reading and Leeds. Festivals are obviously a great way to play to the maximum number of people with the minimum amount of effort, but what we really want to see is The Strokes killing it in a sweatbox venue again.

WHAT HAVE THEY BEEN UP TO SINCE 'ANGLES'?

LAUNCHING LABELS
Julian Casablancas founded Cult Records.

FASHION
Albert Hammond Jr is releasing a line of suits.

COLLABORATING
A 30-second recording of Julian playing guitar appears on electronica duo Digitalism's 2011 track 'Forrest Gump'.

POPPING UP ON TV
Bassist Nikolai Fraiture played with Arcade Fire and Mick Jagger on the May 2012 season finale of *Saturday Night Live*.

CELEBRATING HEROES
Julian submitted a song to the 2011 'Rave On Buddy Holly' compilation.

DATING CELEBS
Drummer Fab Moretti is dating *Bridesmaids* star Kristen Wiig.

SECRET GIGS

In 2010, The Strokes played a surprise gig to a crowd of 487 people at north London venue Dingwalls. How did they manage to keep it secret? They played under the strange pseudonym Venison. It's why we're scanning the listings for another Venison gig. There's always hope...

SOMETHING AS GOOD AS 'IS THIS IT'

We know 'Is This It' set an impossible standard. But every time The Strokes release an album, a little bit of us wishes it would be as much of a rush as that 2001 debut. And when it isn't, we can't help but be just a little disappointed.

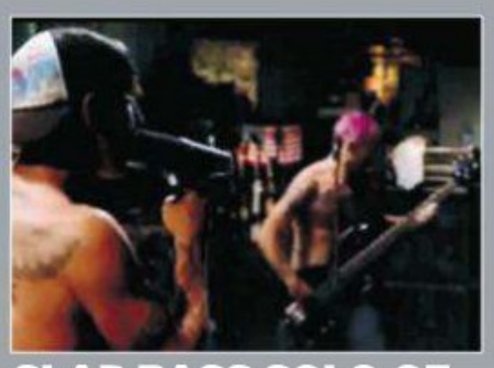
PIETER M VAN HATTEM

Find more issues at magazinesdownload.com

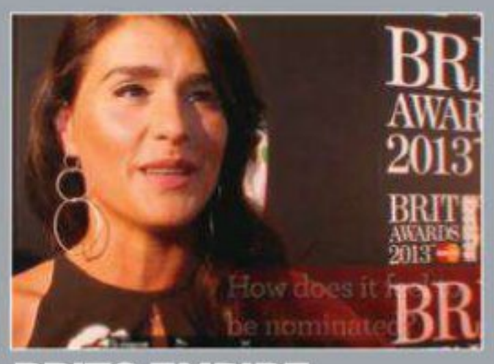
THE BEST OF NME VIDEO.COM THIS WEEK

SOLDIER BOY
http://ow.ly/gPO9W
Patrick Wolf covers Buffy Sainte-Marie's classic protest anthem 'Universal Soldier' live in the NME office.
CLICK: 0:07 – He's got chain-mail.

LIFE ON MARR
http://ow.ly/gP2D2
Former Cribs guitarist Johnny Marr premieres his debut solo video for 'Upstarts'.
CLICK: 2:17 – Somebody's stolen Johnny's glove puppet.

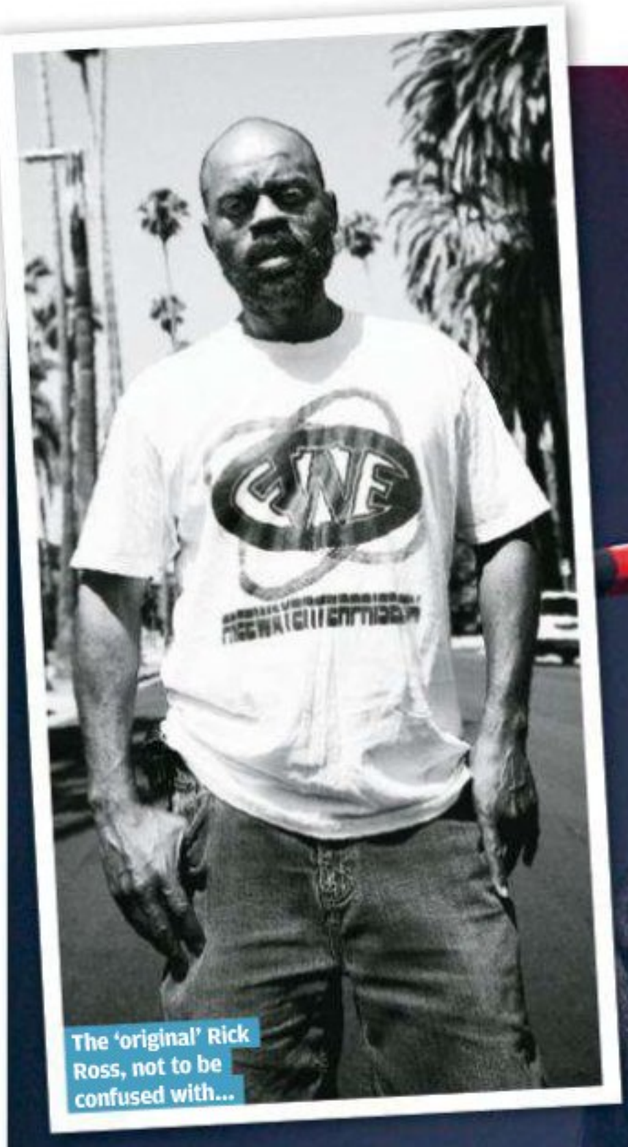


SLAP BASS SOLO OF THE WEEK!
http://ow.ly/gPOin
Red Hot Chili Peppers perform 'Look Around' live on Nigel Godrich's *From The Basement*.
CLICK: 2:40 – Flea is 50 years old.



BRITS EMPIRE
http://ow.ly/gPOAE
Catch up with Alt-J, Jessie Ware and more as the Brit Awards nominations are announced.
CLICK: 1:23 – Alt-J reveal their Rihanna-based fantasy.

WORDS: AL HORNER PHOTOS: ANDRES HERREN, WENN



The 'original' Rick Ross, not to be confused with...

...the rapper Rick Ross, who is accused of identity theft

ROSS VS ROSS

Meet the man at war with hip-hop's heaviest heavyweight

Rap superstar, Grammy nominee, record label mogul... imposter? Florida rapper Rick Ross, the gravel-voiced behemoth behind some of the best-selling hip-hop records of recent years, is no stranger to drama. In the past four years, he's been the target of gangland death threats, seen a man shot dead outside his Miami mansion, had a seizure on a plane and been arrested on gun and drug charges. Now, allegations that Ross illegally appropriated his identity threaten to dislodge him from his perch on the top rung of the hip-hop hierarchy.

The rapper Rick Ross, real name William Leonard Roberts, has been accused of copyright infringement by 'Freeway' Rick Ross, former kingpin of a crack-cocaine business worth more than a billion dollars. Before his arrest in 1996, Ross' empire spanned 13 US cities and even encroached on the music business – he claims to have financed the first album by R&B singer Anita Baker. Released from a life sentence in 2009, 'Freeway' Rick has been battling to block the rapper from releasing any more music under his – or should that be *their*? – name.

"He's misleading to the children, that's the thing," Ross tells *NME*, with shades of *The Wire*'s bad-guy-gone-good Dennis 'Cutty' Wise in his warm demeanour. "His songs say that you can go out and sell drugs, you can be violent and parlay to the children that it pays off. And I know, if you mislead people in the streets, if you sell them fake drugs, they'll kill you. You can't hide who you are or be something you're not." Ironically, Roberts hid a former career as a corrections officer in a south Florida prison before emerging as a rapper.

Now a community activist and businessman, Ross first became aware of the rapper in 2006, when a fellow inmate showed him an article in a magazine. "At first I had no distaste for him," says Ross. "I mean, it's the greatest flattery to name a child after you. But I soon learned more about him and his message and totally disagreed with it."

Ross called Ross from prison and, at first, things were amicable. "He was really humble. I told him, 'I'm not mad but we need to talk', you know? He told me that he loved me, that he'd been reading about me, studying me. He said, 'When I mention you in my songs people's ears perk up.' I explained to him that he don't need to *be* me. That's when everything went sideways."

The dispute first went to court in 2010, when Jay-Z – who signed the rapper – was among those called upon to testify. The court ruled in Roberts' favour, but 'Freeway' Rick hasn't given up hope, with a new motion bringing the duo back to the dock in August. Ross says new evidence shows that Roberts has been "literally trying to have people confuse him with me as an actual person. His new album is called 'Mastermind' – exactly how the Wall Street Journal described me and my life story. And in every interview I mention *Superfly* as the movie that pushed me into powder cocaine, then he releases a trailer for his album with the *Superfly* soundtrack album in it."

Ross also plans to expose Roberts' Ciroc vodka associate P Diddy and a number of industry executives for their roles in the affair.

Despite his tenacity in the identity dispute, the 52-year-old does claim to be worried about the possibility of an attempt on his life. "The thought has crossed my mind," he says. "Human life in this community is very cheap." But despite the bitter feud, there's hope for their relationship yet, with Ross admitting he's a fan of the rapper's music, if not his message: "Those beats sound good, I'll say that much."

RICK ROSSES AT A GLANCE

RICK ROSS AKA RICKY ROZAY
AGE: 36
BASED: Miami
FAMOUS FOR: Guttural grunts and elephantine physique.
WOULD YOU MESS WITH HIM? Not if his violent raps about a life spent gangbanging are to be believed. Then again, he boasted less menacingly on last year's 'Hold Me Back' about having a $24,000 toilet.

RICK ROSS AKA 'FREEWAY' RICKY ROSS
AGE: 52
BASED: Los Angeles
FAMOUS FOR: Running a huge drug empire.
WOULD YOU MESS WITH HIM? Before? Not a chance. Now, he describes himself as an "inspiration motivator" for young people. Good on him.

Find more issues at magazinesdownload.com

The Rolling Stones at the NME Poll Winners' Concert, 1965: we've always been able to spot a champ

NME AWARDS SHORTLIST REVEALED

With the big awards ceremony on February 27 getting ever closer, those lucky acts in with a shout – from brand new bands to a few old hands - can start practising their acceptance speeches...

Ready the champagne, prepare the canapés, cancel our morning appointments! The NME Awards 2013 shortlist is in! You've voted in your thousands to decide who'll compete for rock'n'roll's most desirable middle-digit trophies at the Troxy in London next month and the results are... intriguing.

In fact, if there's a clear trend in this year's shortlist, it's a movement away from the big behemoths – Kasabian are up for a single award, Muse are in the running only for Best Twitter, Best Fan Community and Worst Band – and a shift to new bands, legends, cult heroes and dark horses. Two never-before-nominated acts, Tame Impala and Haim, lead the field with four apiece, as does MIA, despite only releasing one single since our last bash. The Maccabees, unsung heroes of NME Awards past, have a respec'-worthy three. And despite celebrating their 50th anniversary last year, The Rolling Stones – pictured above collecting their trophies at the NME Poll Winners 1965 – are showing up the whippersnappers with four nominations.

Elsewhere, there's lots of love for Jake Bugg, Alt-J and The Vaccines, but none for Two Door Cinema Club or Jack White, who you saw fit to leave out altogether. So, who'll be drowning in glory on the night? Who'll be drowning in vomit? And does Fred Spector really deserve his Villain Of The Year nomination? You decide!

TO VOTE, POINT YOUR INTERNETS AT **NME.COM/AWARDS**

THE LEGEND

MICK JAGGER
THE ROLLING STONES

Nominated for Best Live Band, Best Book, Best Film, Music Moment Of The Year

How do you feel about being nominated for four NME Awards?
"It's very nice. Initially I thought they were talking about the Brit Awards when someone mentioned it to me, 'cos we got one of them the other week. But they said, 'No, no, no, it's not the Brits, it's the NMEs! And it's *four* things. And I thought, 'Ooh, blimey! That's very nice!'"

The Stones are leading the field, with three other acts...
"Are we really? Right, who are the other three then?"

There's Haim, who are really new, and Tame Impala, a great Australian psychedelic band you'd probably be into, and there's the rapper MIA.
"Well, MIA I know, but I'm not going to pretend to have heard of Haim! What's the first part of the other band you said? Tame? OK, got it, I'll check them out."

Our nominations are all voted for by the fans – is that still gratifying after all this time?
"Yeah. It's not a journalists-only thing, it's not a coterie of closely-knit people choosing. It's good because all that stuff we're nominated for we only piled into the last quarter of last year."

Have you got any memories from the NME Poll Winners' Concerts in the '60s?
"Oh yeah! It's funny because when we were rehearsing at Wembley Arena, it

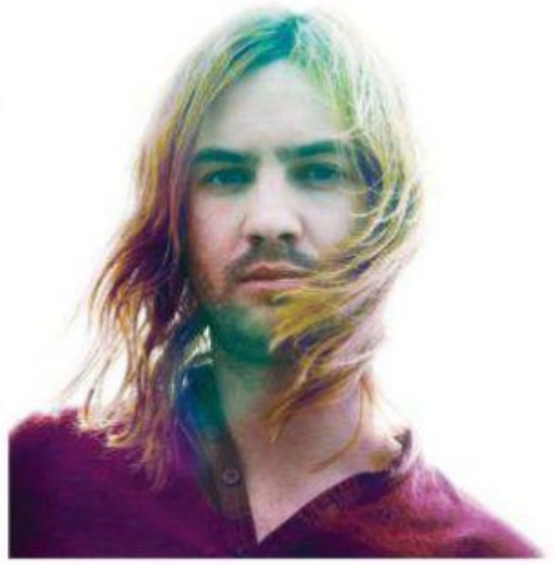
THE NEW GIRLS

ALANA, DANIELLE & ESTE
HAIM

Nominated for Best Track, Best New Band, Best Music Video, Best Twitter

Ever won anything before?
Este: "We just won the BBC Sound Of 2013 poll, but that was the first thing."
Danielle: "I've maybe gotten two As on tests in my life, but that's not winning. That's just working."
What would you do with any awards you win?
Danielle: "Well, mom won *The Gong Show* in the '70s, and she got to keep the gong. Any award would go right next to that in the shrine to the gong."
The video for 'Don't Save Me' is nominated. Why are you all playing basketball?
Este: "We have a basketball court at home. We wanted to do a video that was fun and that incorporated what we like to do on a day-to-day basis."
Alana: "I made all the trick shots myself. There was no camera trickery."
Alana, you've been personally nominated for Best Twitter.
Alana: "Oh my God! No way! That's the biggest honour ever! I'm actually gonna cry!"
Do you overshare?
Alana: "I just tweet funny shit, so if people are having a bad day they can go on my Twitter feed and see some funny things."
Who would you like to give an award to?
Alana: "The Maccabees would win Biggest Babes. We call them The Maccababes."
Any bribes for the voters?
Alana: "If you vote for my Twitter, I will post a video of me rapping R Kelly's 'Ignition Remix'."
Este: "And the video will be Michel Gondry *times* Spike Jonze!"

C'mon girls, stop slouching (l-r) Alana, Danielle, Este



THE RELUCTANT HERO

KEVIN PARKER
TAME IMPALA

Nominated for Best Album, Best International Band, Best Track, Best Music Video

If push comes to shove, which award do you want most?
"Best Album would be nicest to get, I think."
Have you won anything before?
"I was that guy who never won anything! We used to play in band competitions and stuff and we'd always come, like, third."
Are you a regular at awards ceremonies?
"Nah, Perth is pretty far from anywhere that has proper awards ceremonies. We have the WAMIs – the West Australia Music Industry awards. There's an award for Best Venue and there's only four venues to choose from."
If you do win an award, what will you do with it?
"What does an NME Award look like?"
A big bronze hand flipping the bird.
"Oh, wicked! Shit, I really want to win one now! I'll turn it into a doorknob and put it on my front door so that when people open it, they have to shake hands with a massive middle finger."
Why should people vote for you?
"Because we're the token Aussie band from a city that no-one at the Awards has ever been to."

THE NOMINATIONS

BEST BRITISH BAND
SUPPORTED BY SONOS
Arctic Monkeys
Kasabian
The Vaccines
Biffy Clyro
The Maccabees
The Cribs

BEST ALBUM
Frank Ocean – 'Channel Orange'
Jake Bugg – 'Jake Bugg'
The Maccabees – 'Given To The Wild'
Alt-J – 'An Awesome Wave'
The Vaccines – 'Come Of Age'
Tame Impala – 'Lonerism'

BEST INTERNATIONAL BAND
SUPPORTED BY REKORDERLIG
The Killers
Tame Impala
The Black Keys
Odd Future
Crystal Castles
Foo Fighters

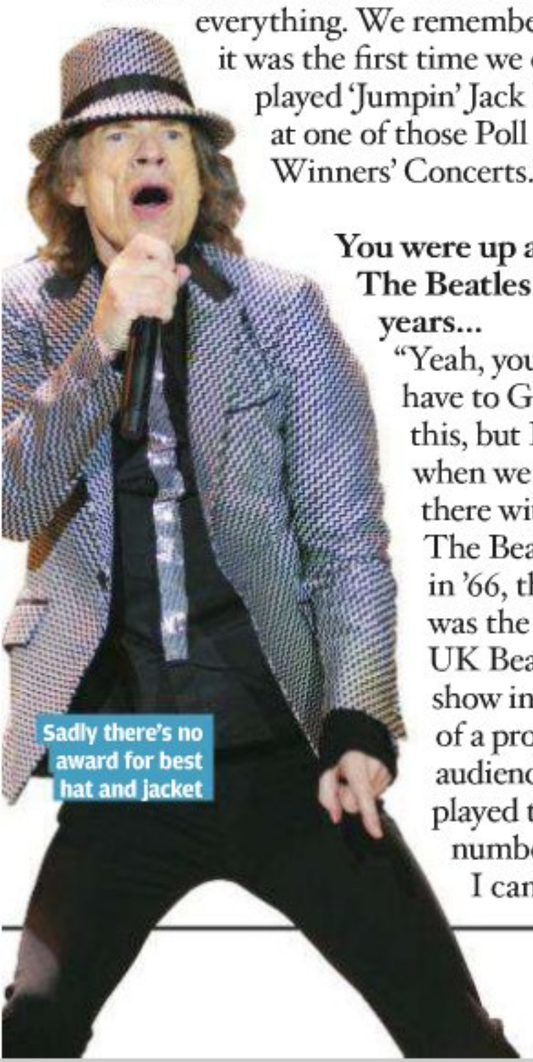
BEST TRACK
SUPPORTED BY BLACKSTAR AMPS
Arctic Monkeys – 'R U Mine?'
Haim – 'Don't Save Me'
Palma Violets – 'Best Of Friends'
Foals – 'Inhaler'
MIA – 'Bad Girls'
Tame Impala – 'Elephant'

BEST SOLO ARTIST
Jake Bugg
Noel Gallagher
Florence Welch
Miles Kane
Grimes
Paul Weller

BEST NEW BAND
SUPPORTED BY SPOTIFY
Alt-J
Peace
Palma Violets
Django Django
Alabama Shakes
Haim

BEST FESTIVAL
SUPPORTED BY FARAH VINTAGE
Reading & Leeds Festivals
T In The Park
Bestival
Primavera
Latitude
Isle Of Wight

BEST LIVE BAND
The Maccabees
The Cribs
Blur
Biffy Clyro
Foals
The Rolling Stones ▶



Sadly there's no award for best hat and jacket

was where we used to do the NME Poll Winners. It's not really that different now. The backstage area is very similar – those horrible narrow corridors and everything. We remembered, it was the first time we ever played 'Jumpin' Jack Flash', at one of those Poll Winners' Concerts."

You were up against The Beatles most years...
"Yeah, you might have to Google this, but I think when we played there with The Beatles in '66, that was the last UK Beatles show in front of a proper audience. We played two numbers, I can't remember what they were – one might have been '...Satisfaction' I suppose. I remember throwing my shoes out in the audience – very stupidly! I'll always remember it for that. I mean, I'd probably arrived in those shoes, you know?! And had to walk home again without them."

There's a story about you and The Beatles arguing about who would play last at the '66 show. Neither of you wanted to – because the final act wasn't televised.
"I don't remember any of that! What was the TV coverage on back then, I wonder? I remember seeing in our Rolling Stones *50* book, there's a picture with all the people that were on it – all of us in a picture."

"I won't pretend to have heard of Haim"
MICK JAGGER

It was you, The Yardbirds, The Who, Small Faces, The Beatles...
"Yeah, yeah, yeah! It was the great event. You all played one number, maybe two."

We like the story about the '64 one, when you won Best New Band...
"Best R&B act, I think you mean! I'll tell you how I know that, because it's one of the few trinkets that I have still – I have it at my house and I saw it the other day."

The Kinks were also nominated. Apparently when it was announced you'd won, Ray Davies stormed out.
"Ha ha, oh really! Good old Ray!"

Back then we described you as 'a fantastic sight with hip hip-movements and wear-what-you-like clothes'...
"Well, we were! Ha! Yes, I remember it – it was all very gushing back then, wasn't it? No-one was bad in *NME* in those days, everyone was fantastic."

WORDS: BARRY NICOLSON, GAVIN HAYNES, MATT WILKINSON PHOTOS: DEAN CHALKLEY, DAVID EDWARDS, DEREK BREMNER, PH

THE DARK HORSES

ORLANDO WEEKS
THE MACCABEES

Nominated for Best Band, Best Album, Best Live Band

You're up for three awards. When do you start thinking about acceptance speeches?
"Erm... I don't think that would be one of my responsibilities. I'll let it be someone else's worry."
You've only been nominated once before. Is this your year?
"I have no idea! It was definitely a great year for us, no question, but we're pretty well-drilled into the mindset of going to these things and not coming away with too much..."
Why should people vote for you?
"I'm not very good at saying stuff like that. I'd say that people should vote for us if they feel it's appropriate!"
Do you have any favourite memories of previous years' NME Awards?
"I always remember the year when Ryan from The Cribs ran across a table and cut his belly open trying to get an award off the Kaiser Chiefs [in 2006]. There's blood, there's running, there's carnage... I bet you guys pray for stuff like that to happen at each ceremony, don't you?"
He almost died! We don't sit around praying for stuff like that!
"Yeah, he really did himself a mischief, didn't he?"

Orlando brings double denim to the front – as it should be

THE NOMINATIONS (CONTINUED)

BEST MUSIC VIDEO
Grimes – 'Oblivion'
MIA – 'Bad Girls'
David Bowie – 'Where Are We Now?'
Arctic Monkeys – 'R U Mine?'
Haim – 'Don't Save Me'
Tame Impala – 'Feels Like We Only Go Backwards'

BEST TV SHOW
Breaking Bad
Noel Fielding's Luxury Comedy
Fresh Meat
Sherlock
The Thick Of It
Doctor Who

BEST FILM
The Hobbit: An Unexpected Journey
Ted
iLL Manors
The Dark Knight Rises
Skyfall
The Perks Of Being A Wallflower

BEST REISSUE
Manic Street Preachers – 'Generation Terrorists'
Blur – '21'
The Prodigy – 'The Fat Of The Land'
Interpol – 'Turn On The Bright Lights'
Smashing Pumpkins – 'Mellon Collie And The Infinite Sadness'
Ian Brown – 'Collected'

BEST DANCEFLOOR ANTHEM
Mosca featuring Katy B – 'What You Came For'
Calvin Harris featuring Florence Welch – 'Sweet Nothing'
Psy – 'Gangnam Style'
MIA – 'Bad Girls'
Jay-Z/Kanye West – 'Paris'
Solange – 'Losing You'

BEST TWITTER
Muse – @muse
Fred Macpherson, Spector – @fredmacpherson
Theo Hutchcraft, Hurts – @theohurts
Alana Haim, Haim –@babyhaim
Wiley – @EskiDance
MIA – @MIAuniverse

BEST BOOK
David Byrne – *How Music Works*
Neil Young – *Waging Heavy Peace*
Mike Skinner – *The Story Of The Streets*
Tim Burgess – *Telling Stories*
The Rolling Stones – *50*
Peter Hook – *Unknown Pleasures: Inside Joy Division*

MUSIC MOMENT OF THE YEAR
David Bowie returns
The Stone Roses play Manchester's Heaton Park
Olympics opening ceremony
The Rolling Stones play London's O2 Arena
Green Day's secret set at Reading Festival
Pussy Riot's punk prayer

HERO OF THE YEAR
David Bowie
Bradley Wiggins
Pussy Riot
Barack Obama
Frank Ocean
Dave Grohl

VILLAIN OF THE YEAR
David Cameron
Harry Styles
Skrillex
Psy
Fred Macpherson, Spector
Azealia Banks

BEST SMALL FESTIVAL
Swn
The Great Escape
Field Day
Festival No 6
End Of The Road
Constellations

WORST BAND
One Direction
Muse
Mumford & Sons
Alt-J
Justin Bieber
Ed Sheeran

BEST MUSIC FILM
Searching For Sugar Man
LCD Soundsystem – *Shut Up And Play The Hits*
Hit So Hard: The Life & Near Death Story of Patty Schemel
Marley
The Rolling Stones – *Crossfire Hurricane*
Led Zeppelin – *Celebration Day*

BEST FAN COMMUNITY
Muse
Hurts
30 Seconds To Mars
Manic Street Preachers
The Killers
Enter Shikari

NEWS OF THE WEIRD
FROM THE NME NEWSROOM

SIMPLY AWFUL
In a situation presumably involving three hats containing the names of career-worst albums, dreadful singers and washed-up bands, Mick Hucknall and Stereophonics are teaming up to re-record The Beatles' 'Please Please Me' in full for Radio 2. Sadly, this is 100 per cent true.

ETERNAL FLAME (DUBSTEP REMIX)
Poor old Skrillex – first Ellie Goulding dumps him and then he sets his own hair on fire on his birthday cake candles. Luckily, a nearby friend put it out before the flames really took hold. Unluckily, it was being videoed. If they ever make an EDM *You've Been Framed*, this clip is guaranteed £250.

Skrillex: he's so hot right now

HIP TO BE SQUARE
The late Clash singer Joe Strummer has had a square in Spain named after him. London was calling, but Granada answered.

AMSTERDAMN, THAT'S TASTY!
Dutch Uncles have had a burger named after them. Available only at one Manchester eaterie, it contains wild boar, fried onions, chipotle ketchup and 'Marple syrup', named for their hometown. We're assured none of the meat came from Tesco.

This lot can burger off

US 2 M8
Bono has been speaking about the next U2 album, tentatively titled '10 Reasons To Exist', saying that he and the band "don't care if it takes 10 years" to make. Frankly, we wouldn't care if they didn't bother at all...

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Find more issues at magazinesdownload.com

THE DEBATE

SHOULD WE BE SAD ABOUT HMV FAILING?

As the biggest high-street music chain collapses, ***Eve Barlow*** *and* ***Jenny Stevens*** *argue whether anyone should really care*

EVE: The death of HMV puts more than 4,000 jobs at risk, which is awful. Now we've got that out the way, I can proceed. What we've witnessed with HMV is the slow, undignified death of an old friend. I'm frankly relieved to see His Master out of his misery. But could they please take my now-worthless gift vouchers first? I have £50 worth of the buggers and I want to buy the entire *Buffy The Vampire Slayer* box-set...

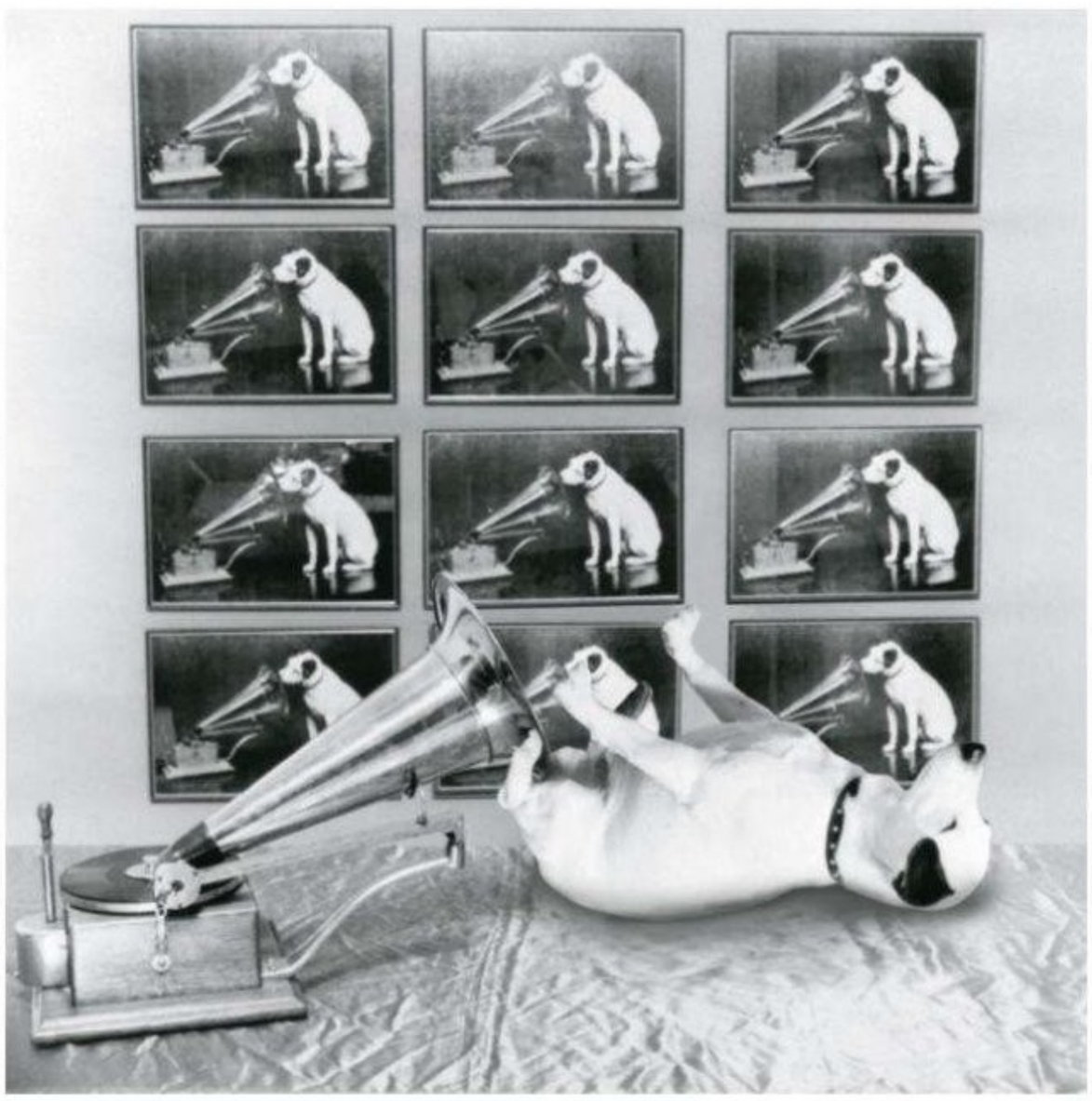
JENNY: As much as the gift voucher situation is an outrage; as much I feel your *Buffy* pain (who wouldn't want to revisit Willow's Season 5 spiral into "dark magic, the heavy stuff"); this is not about you. It's about HMV being the last bastion of music on the high street. Before I had access to independent record shops, HMV was a haven, a place I could go and sift through racks and racks of musical opportunity.

EVE: The need to hold music in your hands is an interesting thing though, isn't it? I love the idea of tangible music but I find zero emotional value in a CD. CDs are shite. I hate clutter. I hate stuff. HMV just sold *stuff*.

It was a haven, with racks and racks of musical opportunity

JENNY: But I LOVE stuff. I love vinyl. I love being able to see, touch and smell my musical history (you should get a whiff of my ex-Brighton Library LP of Nick Cave And The Bad Seeds' 'Kicking Against The Pricks'). And I'm not alone – digital music sales have only just overtaken physical sales. £70 million worth of music was sold in real, hard formats last year. And 38 per cent of that was sold in HMV. The problem with HMV is not that people don't want CDs any more – it's that they're buying them online from tax-dodging, low-overhead fucks like Amazon or pinching them from The Pirate Bay.

EVE: Woah Jenny, you're hitting me with numbers. HMV *was* a haven – emphasis on *was*. For years, it's been a depressing vacuum for a few grans who don't know how to use the internet. Suddenly it's gone into administration and it becomes the Hanging Gardens Of Babylon (#favouriteHMVmemory). It's a long time since HMV was brimming with youth eyeing each other up over racks of vinyl. You can enjoy the revival of that in brilliant indie stores like Rough Trade. What a cool place. I met Chuck D in there once.



There are fit boys there. HMV ripped me off for years. The dog had its day.

JENNY: HMV was my gateway into the brilliant world of independent record shops, but indies are unlikely to fill the HMV-shaped hole on the high street. That's bad for labels, artists and fans. Sure, last time I went into HMV the screech of Jessie J nearly shattered my eardrums, but its demise is definitely something to feel sad about.

Have your say! Email letters@nme.com

EVERYTHING MUST GO

Everything Everything played an instore gig at HMV's Manchester branch just hours before the administrators were called in. Frontman Jonathan Edwards reflects on being possibly the final band to ever rock in the racks

"We were drafted in to Channel 4 to talk about this, because we played HMV the day it died. We had to talk to Jon Snow and everything. The conclusion we came to was that physical music is kind of an oxymoron anyway. The fact that we still sell sound as a physical product is weird, and people just weren't buying enough of it. The independent record store will live on, and long may it, but something like HMV, which relies on people coming in to buy the Top 40, it's not gonna happen these days. But we enjoyed playing our last HMV instore. It's sort of a ritual really. You can go to the band you like and look them in the eye and go, 'I am buying your record and I like your band'. It's got a face-to-face, tactile nature to it that gigs don't really have."

THE NME CHART

1	NEW	THE BLACK KEYS	'SISTER' — *Nonesuch*
2	NEW	EVERYTHING EVERYTHING	'KEMOSABE' — *RCA*
3	19	WILLY MOON	'YEAH YEAH' — *Island*
4	9	OF MONSTERS AND MEN	'MOUNTAIN SOUND' — *Island*
5	2	THE XX	'CHAINED' — *XL Recordings*
6	NEW	HAIM	'DON'T SAVE ME' — *Polydor*
7	7	BEN HOWARD	'OATS IN THE WATER' — *Island*
8	20	TOM ODELL	'CAN'T PRETEND' — *Sony*
9	11	JOHNNY MARR	'THE MESSENGER' — *Warners*
10	17	ALT-J	'MATILDA' — *Infectious*
11	14	GREEN DAY	'STRAY HEART' — *Warners*
12	4	MUMFORD & SONS	'LOVER OF THE LIGHT' — *Island*
13	NEW	DELPHIC	'BAIYA' — *Polydor*
14	10	BIFFY CLYRO	'BLACK CHANDELIER' — *Warners*
15	18	IMAGINE DRAGONS	'RADIOACTIVE' — *Interscope*
16	NEW	FLORENCE + THE MACHINE	'LOVER TO LOVER' — *Island*
17	8	THE LUMINEERS	'HO HEY' — *Dualtone Music*
18	NEW	SUEDE	'BARRIERS' — *Warners*
19	5	MUSE	'FOLLOW ME' — *Warners*
20	NEW	SWISS LIP	'DANZ' — *Epic*

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio
NME.COM/RADIO

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

PA

Pieces Of Me
SHARON VAN ETTEN

The Brooklyn songstress on rocking out to The Kinks, strumming Bob Dylan songs and a lifetime obsession with the Velvets

My first album
'THE BEST OF THE MAMAS AND THE PAPAS'

"It was a best-of double cassette that my parents and I had picked out when I was a kid because I loved the harmonies so much. I remember it being a really happy time. It was the first time that I really connected with love songs as a kid. And it was something we all got to share as a family, which sounds cheesy, but it was really nice. 'Words Of Love' was really great – my mom would always say, 'Words are nothing dear, it's about doing'."

My first gig
THE KINKS AT PNC ARTS CENTER, NEW JERSEY

"My dad took me to see The Kinks, and Aimee Mann opened up for them. I was probably like eight or nine or something. The Kinks were a band my dad listened to, and still listens to all the time. My brother and my sister and my uncle came too and just the look in my dad's eye in going to see the show... he was so emotional and you could see he was just, like, going back in time to the first time he saw The Kinks, and sharing it with his kids was really sweet."

My first song I fell in love with
LIZ PHAIR – 'DOGS OF LA'

"I was really obsessed with this song when I was in high school. I wore out the cassette because I kept rewinding it. It's a moody song from my teen years, that's for sure. The instrumentation is really simple and the melody just has a way of growing that is really cathartic, so when you sang along you just felt better. I still don't really know what the song means or anything."

The first song I learned to play
BOB DYLAN – 'BLOWIN' IN THE WIND'

"My mom gave me a John Denver book and a Bob Dylan book at the same time. I remember trying to play 'Like A Rolling Stone' but I'd not heard it yet, so it didn't really make sense to me. The first song I learned to play was 'Blowin' In The Wind' – it was probably the most simple one 'cos there's not many chords in it. It's silly. It's probably my least favourite song but when you start being able to sing and play at the same time you're just excited to be able to do that."

My favourite lyric
THE VELVET UNDERGROUND – 'I FOUND A REASON'

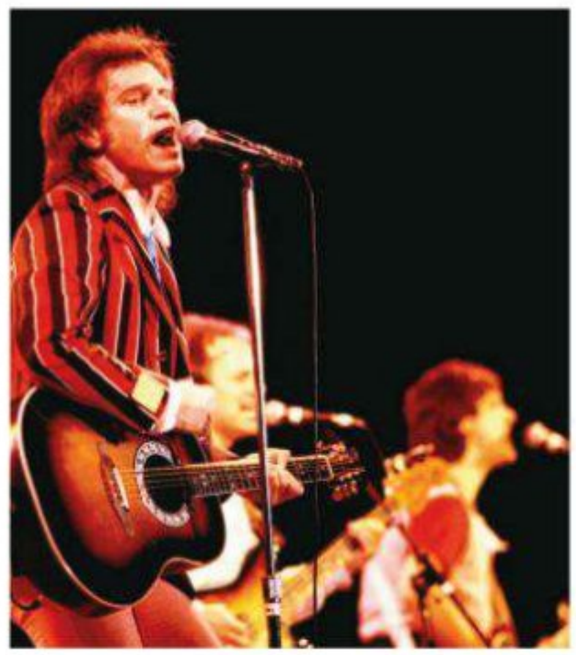
"The line '*What comes is better than what came before*' has stuck with me for a really long time and at very pivotal times in my life. When I first heard the song it was around the time when I decided to move from Tennessee back home to New Jersey and it was exactly what I needed to hear at the time. And then it was a lyric that came back up when I got back together with my current boyfriend and he put the quote on a Valentine's Day present for me. It's always been a song that just rings of change to me."

My favourite possession
MY SHARK-TOOTH NECKLACE

"I have this shark-tooth necklace that my boyfriend gave to me when we, erm, committed to each other. We'd been on and off for, like, seven years, but it was never something that lasted, you know? Obviously my job isn't ideal for someone but we decided to make it real... I've been wearing it ever since. He used to wear it; he'd worn it for years when I knew him and he only gave it to me last year, but I feel like it's been good luck."

My favourite film
HANNAH AND HER SISTERS

"Out of all of Woody Allen's movies that one sticks with me. It's probably one of his most serious films and there are moments that really get at me. There's a scene where Michael Caine gives the sister a book and she opens it to a page he had marked for her, and it was the EE Cummings poem *Somewhere I Have Never Travelled, Gladly Beyond*. That moment was pretty magical. I teared up for sure a few times during that movie."



Clockwise from main: Sharon's all white; The Mamas And The Papas; The Kinks onstage; Sharon's inspiration, Bob Dylan; a poster for Woody Allen's "magical" movie; the Velvets' 'Loaded' album, which features Sharon's favourite lyric

WORDS: JENNY STEVENS PHOTOS: REX, WIREIMAGE

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson

ABOUT TO BREAK

PARQUET COURTS

Siphoning the spirit of America's great alt.rock heroes

"New York felt like my home before I moved there," Parquet Courts' Andrew Savage tells *Radar* from a diner somewhere in Philadelphia, in between bites of his vegan Philly cheese steak. The band are currently on tour in the States to support the re-release of album 'Light Up Gold', after the 500 vinyl copies Savage pressed for his own label, Dull Tools, completely sold out last year.

New York loves them too, as evidenced by the sweaty boxroom that is Brooklyn's Death By Audio venue a few days later. Packed to the rafters, people surge forward to get a better look at the four plaid-sporting wünderkinds onstage. It wasn't the bright lights of the Big Apple that made Savage move there though. "I was fleeing Texas," he explains. "I was born in a college town, which starts to feel old. It gets very crowded after a while." He refers to the "boys' club" of bands from his hometown of Denton who dominated the local circuit, citing a few that he played in – Teenage Cool Kids, Wiccans and the actually-pretty-successful Fergus & Geronimo. But the scene got too much, so Savage bolted for NYC, quickly forming Parquet Courts with two buddies and his brother Max.

From the start, everything they did was governed by a sense of who they *wanted* to be as a band. Mixtapes were compiled and uploaded to their Wordpress site, featuring influences from Sonic Youth to The Fall and Brian Eno. Then came 'Light Up Gold', which the band recorded last year in a Brooklyn studio the size of a cupboard in just three days. It sounds like music by a band who know exactly what they need, and at its best the album glows with generational consciousness. Tonight's Brooklyn show sees the crowd keep calling for standout track 'Stoned And Starving'. A static two-chord stoner anthem that recalls the precision of bands like Television and early REM, it perfectly pins down the feeling of having everything at your fingertips but not knowing what it is that you really want. The crowd surge forward even more. "I really love it here!" Savage screams at them. Something tells us Parquet Courts won't be playing boxrooms for long. ***Hazel Sheffield***

GUY EPPEL

NEED TO KNOW

BASED: New York
FOR FANS OF: The Strokes, Fidlar, Pavement
SEE THEM LIVE: They support The Men this March in the UK
BUY IT NOW: 'Light Up Gold' is out now
ON *NME.COM*: Watch exclusive on-the-road documentary *Careers In Combat*
BELIEVE IT OR NOT: Parquet Courts refers to a type of basketball court flooring – namely that used by the Celtics in Boston (where bassist Sean is from), and the Nets in Brooklyn (where they all live)

GROHL JOINS DC NEWCOMERS

Foos man smitten with Radar band RDGLDGRN

RADAR NEWS

Dave Grohl may be taking a break from Foo Fighters at present, but he certainly hasn't been lazy. Following his performance with 'Macca-vana' at the 12.12.12 Hurricane Sandy benefit, and the news that he's playing with Queens Of The Stone Age again, *NME* can exclusively reveal that the 44-year-old legend has now hooked up to play drums with Radar band RDGLDGRN.

The Washington DC trio, made up of members known only as Red, Gold and Green, began making music together in summer 2011. But they caught Grohl's attention after signing to Fairfax Recordings last year (US home to Tribes) and posting key track 'I Love Lamp' on YouTube – imagine Vampire Weekend mixed with classic DC go-go rhythms. He liked the band so much he ended up playing drums on their entire album, due for release later this year.

"Kevin Augunas [Fairfax label boss] sent Dave 'I Love Lamp'," the band told us about the partnership, adding that the two parties eventually hooked up at LA's legendary Sound City studios to record last year (the location is also the subject of a documentary Grohl is working on).

"During our first day of working together, Dave knocked out half our record like some kind of machine," explained Gold, adding that the four regularly reminisced about growing up in DC during the sessions. Not surprisingly, the band said they were fairly in awe of the sticksman, especially as they were lucky enough to catch him playing 'Smells Like Teen Spirit' at the studio – which, famously, was where Nirvana cut 'Nevermind' in 1991. "In the live room, he pointed out the spots where Krist and Kurt stood during the tracking of 'Nevermind'," Gold added. "That moment was overwhelming."

> ***"Dave knocked out half our record like some kind of machine"*** GOLD

Now that the record is finished, the band are setting their sights on Europe, with some UK debut shows tentatively being planned for the spring. Might Mr Grohl be on board for those too? "Nothing confirmed yet," they declare. "But it's definitely something we're talking about..." Watch this space.

BAND CRUSH

Ruban Nielson from Unknown Mortal Orchestra on his favourite new act

"Wampire are friends of ours in Portland. Their record was produced by Jacob Portrait (who plays bass in UMO and is also in a band called Blouse) and has elements of Jay Reatard, Ariel Pink, Puro Instinct and stuff like that. They write incredible pop songs and their record is out soon."

The Buzz

The rundown of the music and scenes breaking forth from the underground this week

1 B-TOWN 2.0

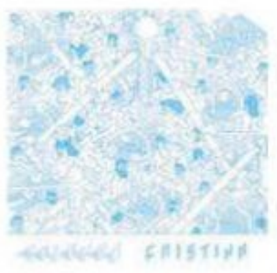
Peace's now legendary Christmas homecoming show has ushered in a new wave of acts keen to follow in their and Swim Deep's footsteps. Front of the queue? Wide Eyed (pictured), whose 'Bleak' has become something of a staple on our stereo of late. The band brought their heavy-baggy to London last week, playing one of The Old Blue Last's Hello 2013 gigs. Scuzzier still are Heavy Waves, while These Kings' 2012 single 'Home' was one of 2012's most promising debuts. Finally, also catching our eye are Superfood. Previously called Junnk and Baby 100, there's no music online yet – just a load of hype and a London gig (at The Old Blue Last) next Wednesday.

2 TORRES

Listen up fans of Sharon Van Etten and PJ Harvey: Torres may just be your new favourite gloom-monger. Unlike her misfiring footballer namesake, this young Massachusetts resident is a sure shot with her heady mix of melancholic drama and gorgeous melodies. Check out 'Honey' online for your fix of darkness.

3 MANS' 'STRICT FACE'

Featuring Teeth Records' honcho Max Luthy, 'Strict Face' – Mans' superb paean to Prince – gets a proper release this month, after weeks of secret Soundcloud links being passed around in hushed tones. That's not all: the London four-piece already have an album's worth of material written and honed deep in their King's Cross lair.



4 TELEMAN

In 'Cristina', London trio Teleman have that rare thing: a seriously strong debut single. Produced by Bernard Butler and released through Moshi Moshi, it's a bass-heavy ditty with depth, leaning towards a psychedelic music-hall sound. Be quick to see them in venues where they're still within gobbing/snogging distance of the audience.

5 THE SMOKING TREES

Formed in 2002, the LA two-piece have taken a decade to get round to releasing their debut album proper, 'Acetates'. Of course, there's been material before then, but nothing quite like the 21 tracks here, which encompass folk, psych, sitars, backwards guitar solos, hip-hop and (at one point) a talking baby. Weird, and brilliantly so.

RADAR NEWS WORDS: SIAN ROWE PHOTO: MATT WIGNALL, PIETER M VAN HATTEM

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CALIFORNIA X

CALIFORNIA X DON GIOVANNI

RADAR REVIEW

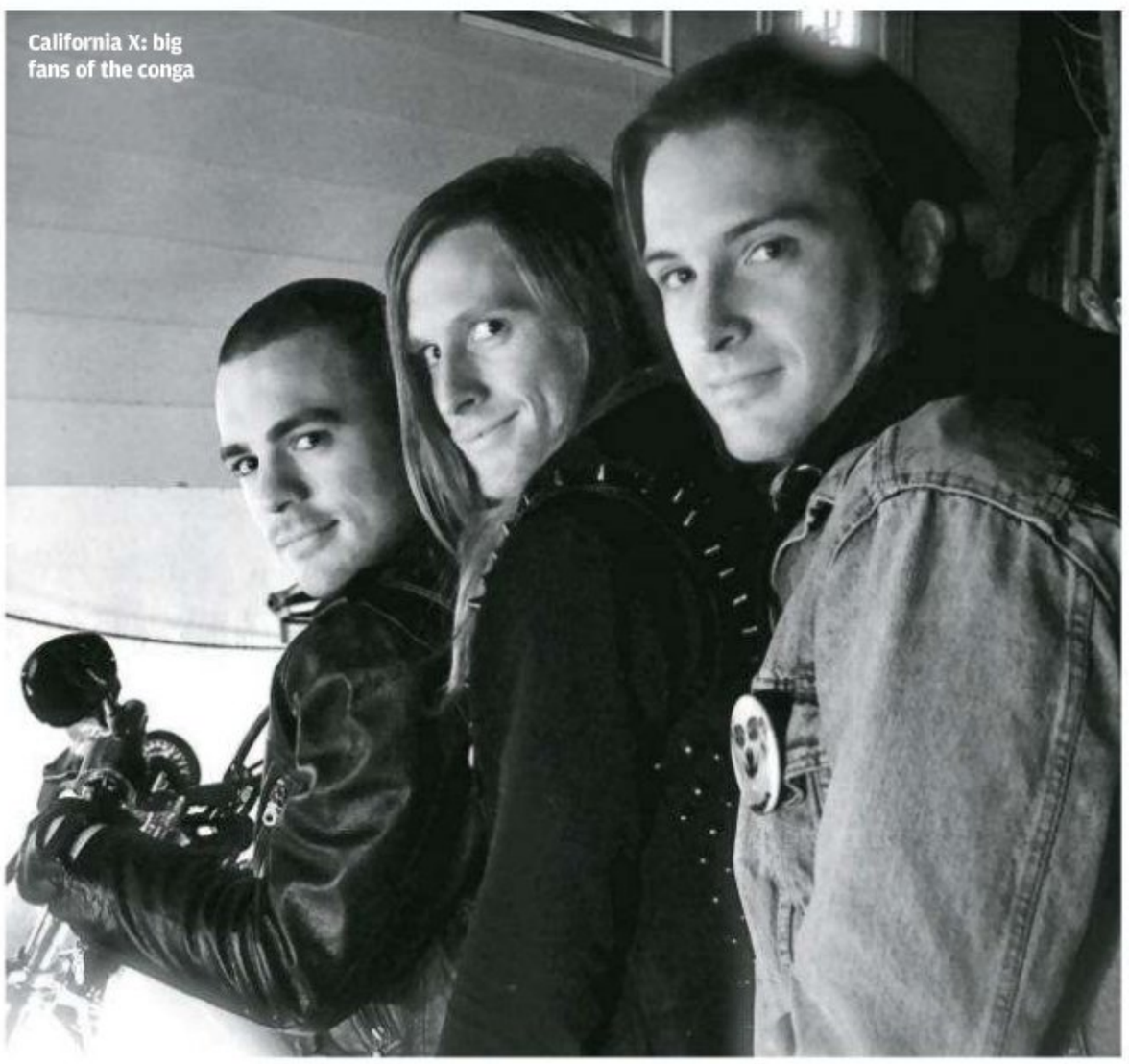
Though the words 'fuzzy' and 'scuzzy' have of late become clanging warning bells, and the influence of early-'90s US indie rock has become a soporific stoner shtick, sometimes, a band just... cut through. Whatever the genre is, they make it hit your ears like new.

So it is with Massachusetts trio California X, consisting of frontman Lemmy Gurtowsky, bassist Dan Jones and drummer Cole Lanier, whose debut follows on from some throat-grabbing demos *Radar* first sniffed out at the end of 2011. 'Sucker', the debut single released on UK indie Sounds Of Sweet Nothing (who've also put out Gross Magic and Unknown Mortal Orchestra), opens the album with an insistent riff. It's a call to arms that unfolds into something that spasms between abrasive, exuberant and wistful, with a deft sense of rhythm and structure – but sexier than that sounds. It's got the Dinosaur Jr fixation for sure, and the nods to Hüsker Dü, but crucially, it's also got the bad-puppy bounce and brightness of first-album-and-no-further Foos.

Unlike many who try to appropriate the sounds of grunge and '90s indie rock, California X, like brothers-in-riff Milk Music, remember that underneath the fuzz and wooze, you need big ol' balls. Oh, and sweet solos. 'Curse Of The Nightmare' nails that back-of-the-neck electric raw prickle that the best early Nirvana songs induced. It's far from all tone and texture, though – 'Pond Rot' has a Pixies-ish swing and sass, Lemmy displaying Frank Black-like kooky tendencies as he longs for "*the murky brown, the fishy deep where it's dark and cool*". Far from murky reverie, though, this album is a rush of blood – not least the stop-starting, scissoring rhythms and orgasmic anxiety-rush of the chorus in 'Hot Hed', soothed by sweet-sad guitar lines; and the aggressive romp of 'Spirit World' with its somewhat unsettling cry of "*It's not my fault you're bleeding*!" Not bleeding from their cutting edges, perhaps, but there's enough potential pumping through California X's young veins to ensure we won't be mentioning the Dinosaur Jr thing for long. ***Emily Mackay***

8

DOWNLOAD: 'Sucker', 'Lemmy's World'



California X: big fans of the conga

BART HEEMSKERK

5 TO SEE

This week's unmissable new music shows

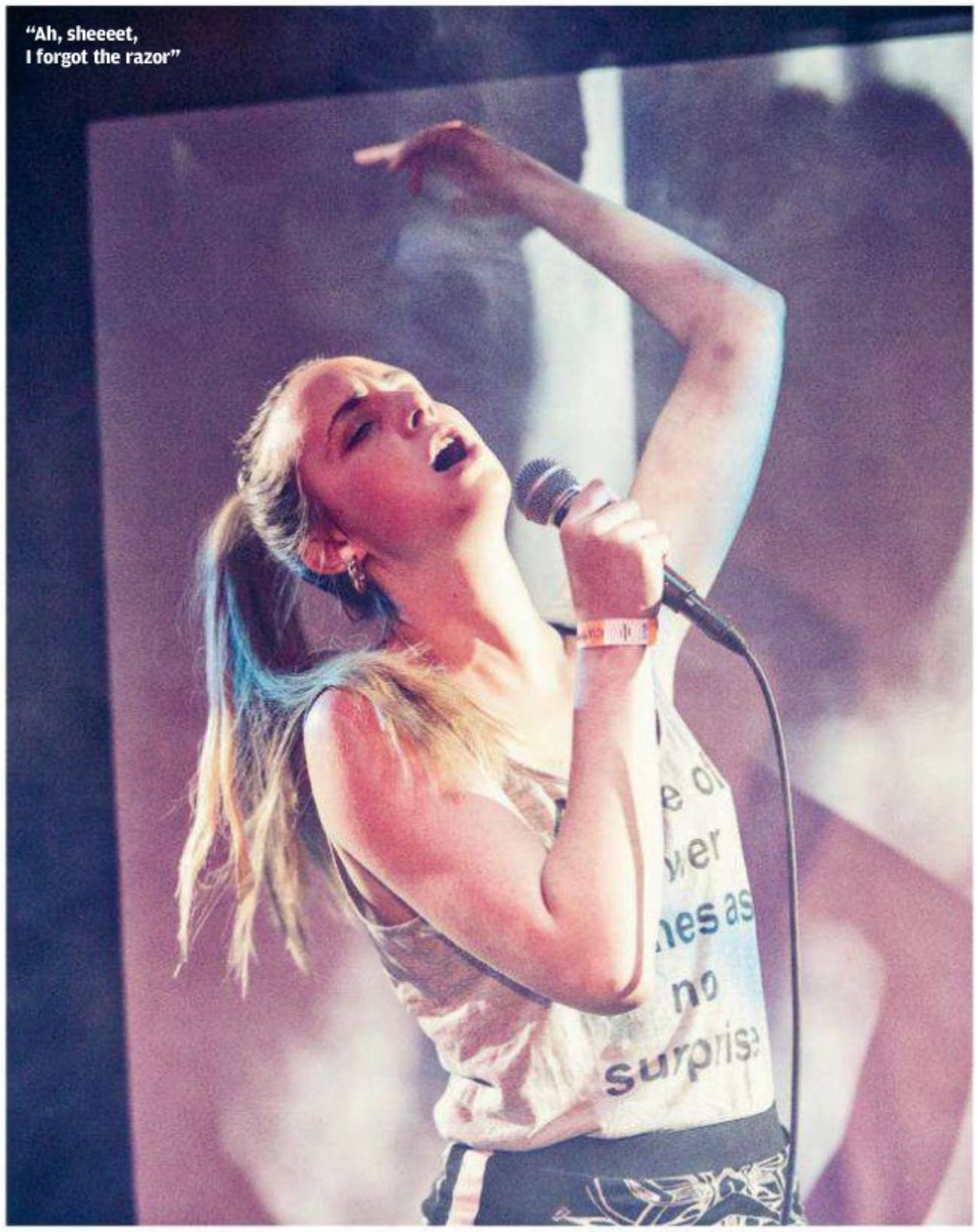
MILO GREENE
St Pancras Old Church, London, January 23

YOOFS
93 Feet East, London, January 23

THUMPERS (below)
Stealth, Nottingham, January 26

MYKKI BLANCO
Green Door Store, Brighton, January 28

METZ
Broadcast, Glasgow, January 29



"Ah, sheeeet, I forgot the razor"

MØ

SIMPLON, GRONINGEN FRIDAY, JANUARY 11

RADAR LIVE

As the snow falls outside, MØ skips through the crowd at Simplon and onto the stage, looking more like she's about to lead an aerobics class than put in one of the standout performances of Eurosonic 2013, Holland's industry-heavy new-music weekender. Where others would see her edgy electro-pop as a chance to indulge in some extravagant, revealing outfit, she seems to understand that if the music's not right, no amount of sequins or cleavage-baring is going to fool anyone into thinking otherwise.

Trackie-clad with two gold hoop earrings for the faintest hint of glamour, Karen Marie Ørsted stands centre stage, flanked by a guitarist on one side and DJ on the other. Black-and-white visuals of snarling mouths and tumbling waves flash up on a screen behind them as the set begins. As the first beats and samples skitter in, it's obvious that MØ's music is right – and then some; a devastatingly 'now' mix of cool and classic.

Some say Scandinavians are better at making pop music than anyone else in the world and, with some forward-thinking production and an understated approach, the Danish singer is doing little to rebut that notion. Hitting a midpoint between Swedes Elliphant and Lykke Li, MØ is Lana Del Rey without the troubling alter-ego; a pop diva who actually looks like she's having fun (even if she is singing lyrics such as "*I get so lonely*" at the time).

MØ is Lana Del Rey without the troubling alter-ego; a pop diva who is having fun

With Bambi-esque dance moves that are both graceful and ungainly, she performs as if Simplon is her bedroom and those staring back at her are just an audience of her imagination's creation. Tonight feels even more personal as a result, the likes of 'Glass' and set highlight 'Pilgrim' given an added air of intimacy. With performances like this, where almost every song is a winner, it would come as little surprise if MØ ends up as the next world-conquering Scandi-pop star. ***Rhian Daly***

FOALS

PHOTOS: DEAN CHALKLEY

Yannis Philippakis: bone idol

Find more issues at
magazinesdownload.com

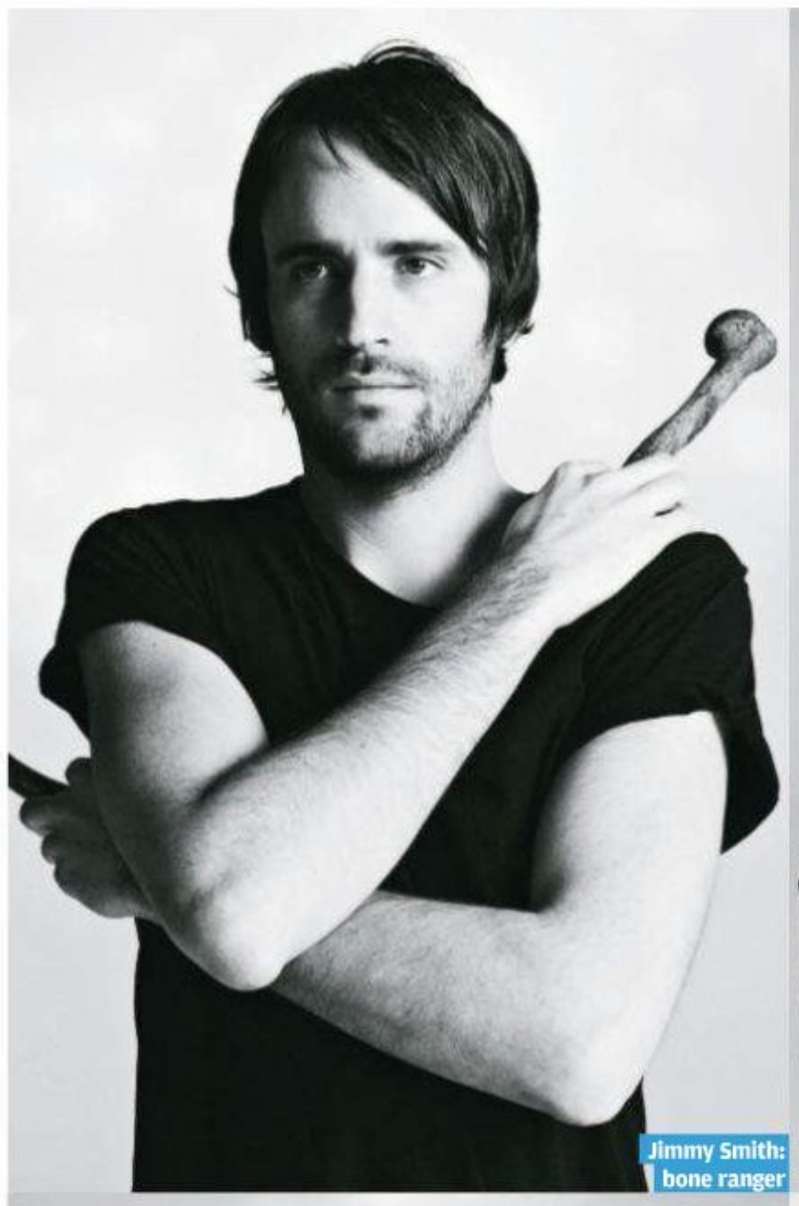
As the band film their new video in Bucharest, **Jamie Fullerton** talks to Yannis Philippakis about album three. Just don't ask him about the lyrics...

On snow-blasted fields outside the MediaPro film studio complex in Buftea, Romania, half an hour's icy drive northeast of Bucharest, packs of stray dogs nose around, snuffling for scraps that may be hidden beneath the white powder. Down the road, women wearing enormous hoods and carrying heavily wrapped babies wait at bleak bus stops to be ferried to the city.

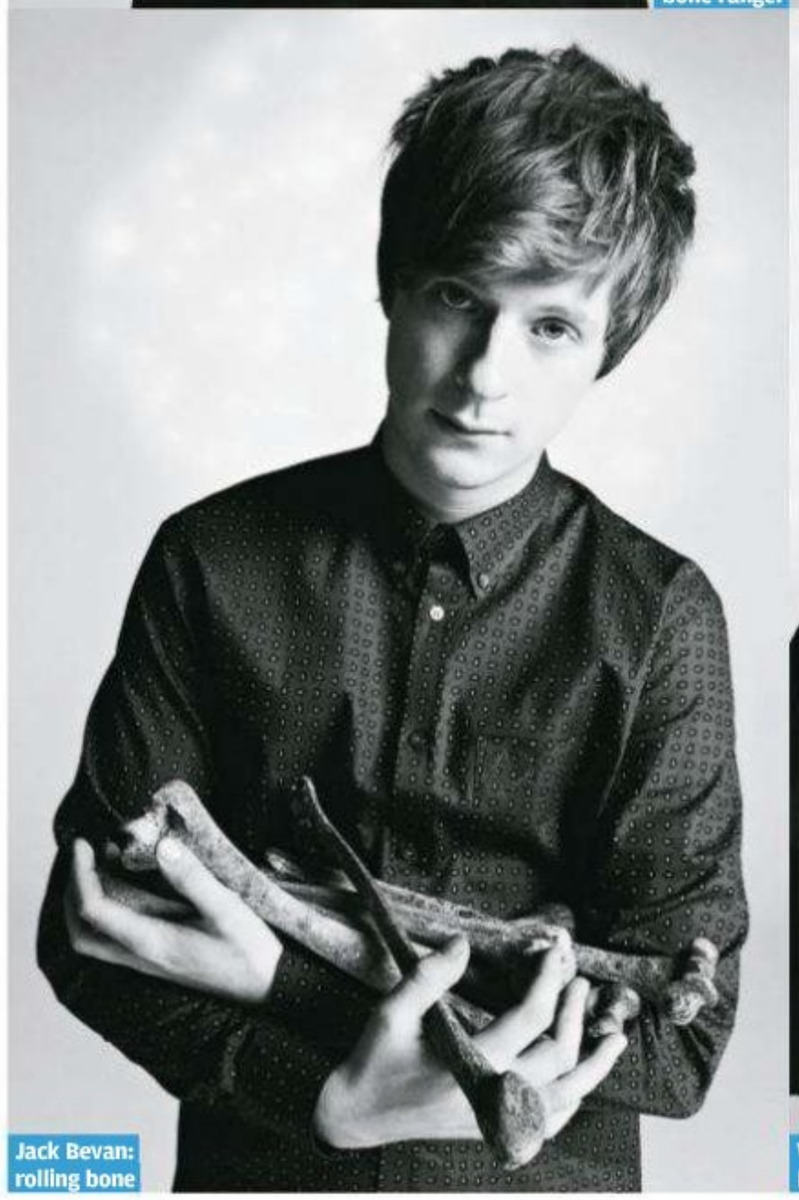
Around the corner, the film crew and the five members of Foals take it in turns to piss in the streets of the unused, crumbly French town film set – fake-fronted houses giving the impression of Disney World buildings, albeit with windows that look like there should be a sniper behind each one rather than a man dressed as a six-foot mouse. And inside the studio building, Yannis Philippakis is bleeding...

OK, he's not *actually* bleeding, but red liquid is spurting from his right nostril, having just been pumped up there through a syringe by a crew member as he films a scene for the video for Foals' single 'Late Night' (not out for a few months yet). The unifying concept is blood: from a woman giving birth; from a couple shagging and one of them cutting themselves; from Yannis' nose.

Marshalling people including Yannis, bandmates Jimmy Smith (guitar, synth), Edwin Congreave (synth), Walter Gervers (bass) and Jack Bevan (drums) – plus Romanian thug extras who look like they must have been wasted by James Bond at least twice in their careers so far – is director Nabil.


Jimmy Smith: bone ranger

Edwin Congreave: bone of arc


Jack Bevan: rolling bone

Walter Gervers: Boney M

Director Nabil and Yannis catch up on TOWIE

On the 'Late Night' set: that's what he means by 'Holy Fire'

Back in Bucharest: "Can we film the video in Hawaii next time?"

Like most directors who insist on being referred to without a surname, Nabil, presumably, costs a lot of money to hire. He usually works for clients such as Frank Ocean, Diddy, Kanye West and Adidas. But if it seems a touch odd that today he's making a video for Foals, it might not seem so weird when you hear 'Holy Fire', their third album, out next month.

'Late Night' was the song that convinced Nabil that Foals deserve to become a very, very big deal in 2013. 'Inhaler' and 'My Number', the two tracks made public from the album so far, have raised everyone else's expectations too. Early signs are pointing towards the notion that Oxford's artiest band – who left their fan-favourite singles off their first album and have a producer-sacking policy that would make Alan Sugar's forefinger drop off due to overpointing – are about to go over the parapet, bayonets pointed at proper, big-time success.

Five hours later, shoot wrapped, Yannis is sat in the whisky bar of Bucharest's Radisson Hotel, contemplating 'Holy Fire'. He's thinking about how Foals' last album, 2010's 'Total Life Forever', was inspired by themes of technological super-intelligence based on the writing of author Ray Kurzweil. And how, in contrast, 'My Number' is the poppiest thing they've ever done and is about breaking up with someone and them not ringing you up any more.

"The last record felt very... introverted," he says, slurping red wine to complement the steak he just wolfed down. "That was what we wanted to do then... and what we wanted to do with this record was have fun and write stuff that felt good from the neck down."

With the brain cut off?

"Not totally severed. There's definitely oxygen going to the brain, but just not over-analysing things, banning discussion and allowing things to be more telepathic and intuitive. I'm glad we didn't put 'Hummer' on the first album, I'm glad we wrote 'Total Life Forever' for what it is, but what we wanted for this was to make a greedy record. We wanted to be able to have a stoner riff and for it to be OK. But then to have a song like 'Moon' which is seven minutes long and the most ambient thing we've ever done."

Indeed, 'Holy Fire' is as much of an expansion of sound for Foals as it is a simple swelling of the size of their balls to grapefruit level. Recorded at London's Assault & Battery studios with producers Mark 'Flood' Ellis (Smashing Pumpkins, Depeche Mode, U2) and Alan Moulder (My Bloody Valentine, Nine Inch Nails), for every big-bollocked pop song like 'My Number' there's a deft, chest-fluttering one like 'Prelude' or 'Moon'. It feels like the perfectly balanced Foals album they always had in them.

"It's not like we've got Botox-ed up or anything," sniffs Yannis of the pop peaks of 'Holy Fire'. "And as much as I'd like to take all the the credit for it, Flood and Moulder, their production... production can change something with such a sleight of hand. I didn't really get how big something like 'Inhaler' sounded. But when you're making a record as intensely as we do it's like following a light down a warren. You've not been aware of what's going on. It was through the guiding hands of Flood and Moulder that things came out like they did."

That statement highlights a massive turning point for Foals. Previously, any "guiding hands" from a producer would be more likely to be violently hacked off than allowed to flick around with their formula. You've probably read about how they weren't too keen on how Dave Sitek made first album 'Antidotes' sound, so they ditched him; then Paul Epworth was ditched at the start of 'Total Life Forever' in favour of ex-Clor man Luke Smith. Maybe it's not a huge thing to change producers, but for 'Total Life Forever' Yannis declared that he actively didn't like *anyone* "fucking with our shit".

So, what changed? Seems like Yannis did. "I'd say stopping being so precious [is what changed]," he sighs. "There wasn't any pretension in anything we've done, but I think we were neurotic. We were uncomfortable with what was going on – there was a Woody Allen in our brain that needed to be killed. He got killed."

"YANNIS WAS WELL BEHAVED!"

Producer Alan Moulder on working with Foals

"I was surprised when I heard there was so much tension before [between Yannis and previous producers]. We just seem to get on well. When we had the demos from their rehearsal room, you could hear the potential. Our ideal was that we'd make an arty record, but a housewife wouldn't notice that it was arty.

"We had a break – enforced, as I had to go and mix Led Zeppelin – but it gave us a bit of distance. Then we seemed to nail it. I'm not a precious producer or mixer; unless I think an artist's comments are detrimental, I'm quite prepared to go on their journey. And Yannis made a conscious effort to be a bit more open. He was on good behaviour!"

"WE WANTED TO HAVE FUN AND WRITE STUFF THAT FELT GOOD FROM THE NECK DOWN"

YANNIS PHILIPPAKIS

***NME:* So you're less neurotic, but how does that translate to working with a producer?**

Yannis: "Yes... it's the first time we've worked totally harmoniously with producers. With Flood and

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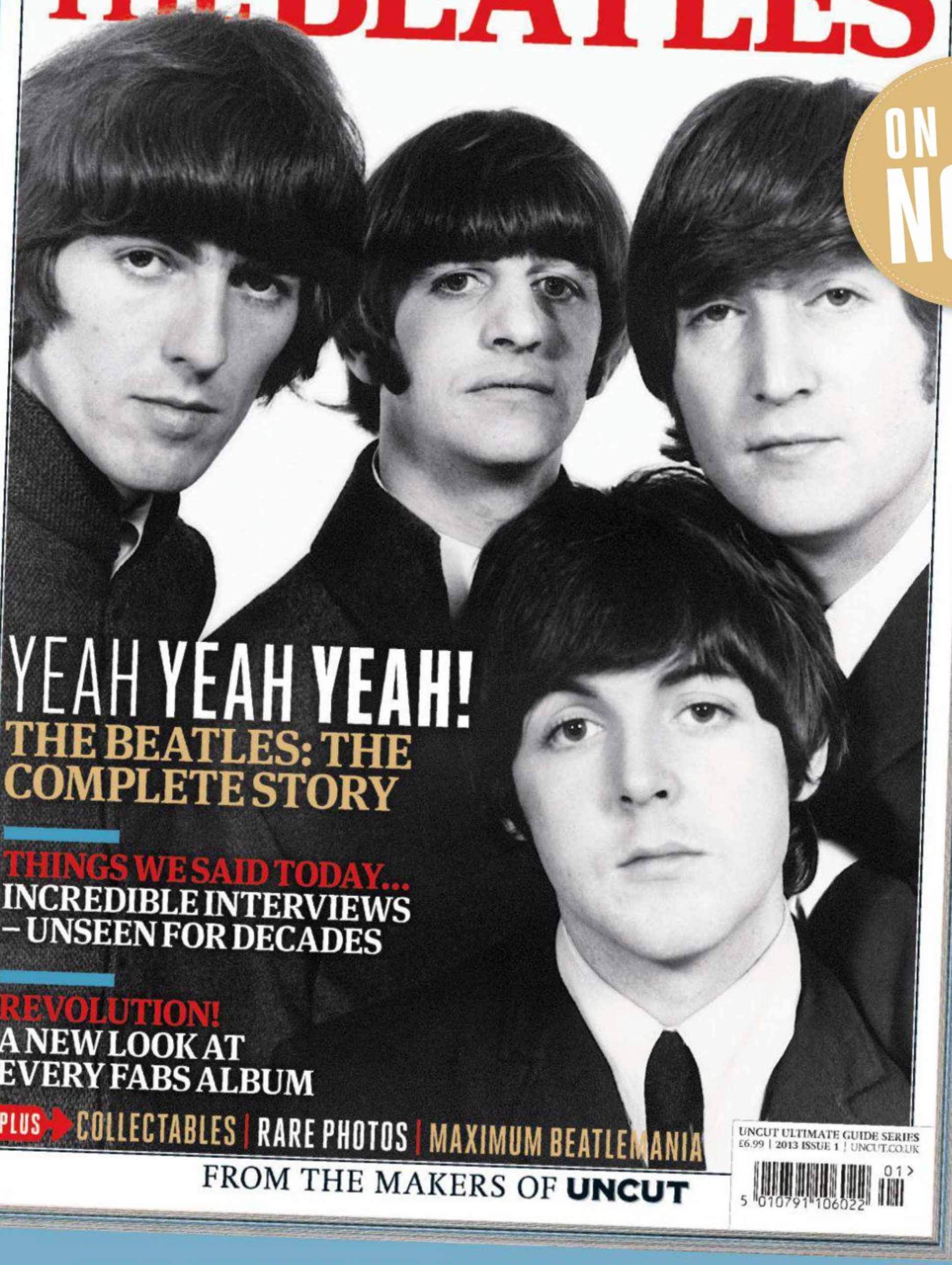
THE BEATLES



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Moulder... they *didn't* fuck with our shit. And if they did, they did it in a way we were blissfully unaware of. It was like they sprinkled a kind of anaesthetic dust on the project. We were duped, basically, into recording versions that were supposed reference versions."

How come they could do stuff like that, but someone like Sitek wasn't given the opportunity?

"We were in a more open-minded place than before."

You mean you're less of a control freak now?

"Yeah..."

You admit you were a control freak before?

"Absolutely. I either thought I knew best, and if I didn't know best then I cared more. There's a selfishness, it's like old lion, young lion, you want it your own way. In some songs it used to be my will against someone else's, but that's changed. It's still got the same dynamic in the band, but it's healthier. It's like knuckles that have grown together to make a stronger fist."

Like you went on three dates and realised you weren't going to fuck?

"Or you did fuck and there was guilt. But we've changed. If Flood and Moulder can deal with Billy Corgan and Trent Reznor, they can deal with us."

Yannis funnelled the inspirations and influences of 'Holy Fire' into lyrics, for the most part, on the Greek island of Karpathos, where his father lives. After 'Total Life Forever' tour burnout ("I got spots on my tongue, I think from consumption of alcohol"), the isolation provided a welcome balm.

"IF FLOOD AND MOULDER CAN DEAL WITH BILLY CORGAN AND TRENT REZNOR, THEY CAN DEAL WITH US"

YANNIS PHILIPPAKIS

"I plug into a society that I feel at home in," he explains. "I feel genetically at home there, my genes pull to the landscape. It's like a mountain spine that sticks out of the sea. No soil, little vegetation. I can see my bloodline on the wall of a café [owned by his family]. I crave it when I've been away for too long."

But ask what actually did inspire 'Holy Fire', and he gets a touch angry. One previous interviewer found this out when an innocent question about what informed the frontman's lyrics for the new album was repelled with a sarcastic list: "Byzantine iconography, gospel, gardening, riding a bike, steak, Fred Astaire videos, the decline of the bee population, voodoo and Haitian culture."

"There's nothing more infuriating than being asked, when you've been working on a record for years, what the lyrical meaning is," he spits. "What the fuck are you meant to say to that? Other than it's the combined things of hundreds of tiny incidents. Maybe a better answer is, 'Fuck you, I don't know'."

When I mention that on the internet there's an amazing picture from 2009 of Liam Gallagher shaking hands with a man dressed as a bee, along with a quote from him – "The bees are vanishing. We've got to save them before they all buzz off" – Yannis does elaborate a bit on his bee obsession, at least.

"There's sounds of bees in 'Milk' and 'Prelude' and 'Moon'," he explains. "There's something sonically incredible about the way bees sound. It's fucking great. Also, we recorded some stuff in Australia [long before the London sessions with Flood and Moulder] with Jono Ma [Australian musician who is launching his new project Jagwar Ma] – he set up some mics outside, there was insect life everywhere getting recorded as we did vocal takes. I wanted that swampy, organic presence. And bees' fates are inextricably linked with our own. It's such a cataclysmic event [their decline], but it's tiny [in comparative scale to humans]. I like the fact that it's this tiny thing but it's huge. A weird double perspective."

One of the main reasons Yannis doesn't want to delve too much deeper into his lyrics is to differentiate Foals from what he sees as a wave of pretentiousness crashing over the alternative rock scene. That's why he's made sure there are as many simple sentiments like 'My Number' on 'Holy Fire' as there are lyrics about the decline of the bee population and whatnot.

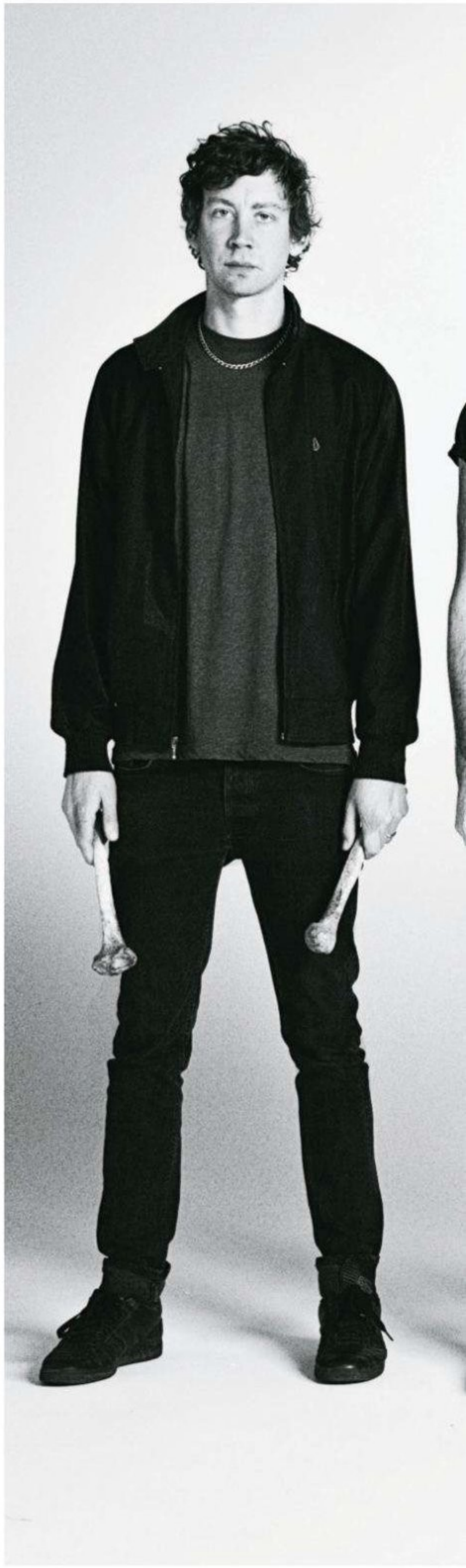
"We've always had a musical ambition," he says, "and that's what I like about pop music – that's what's fun about sentiments like saying 'You don't have my number'. They're totally universal. There's an aspect to guitar music... it's become for these refined, knowing little sub-cliques who need to know all the reference points. It's all put through this 'ironic' filter.

"I'm not going to name bands," he continues. "I learned that lesson years ago – but there's a prevalent trait of posturing, passing yourself off to be something you're not. The quest of our band now is honesty from the moment we write the music; honesty of intent when we write lyrics; a type of truthfulness and sincerity. Some people have picked up guitars and used them as extensions of their desire to make money or become famous. They're shields for people's grandstanding. There's no design [with us], it's just an expression of moments, personalities, feelings, and the belief that you can do it from somewhere that's a truthful place."

Even though it's very late, and many Bucharest beers have been sunk, it's hard not to believe that Yannis' conviction is very real. One hour later, he's unwinding in the casino next door, glued to his seat at the blackjack table as the drinks get stacked up next to his chips. At 2am he disappears briefly, then returns, informing the Foals party that he's taken the equivalent of £100 out. He whacks it all on black on the roulette table, then slinks off to his room when the ball lands on red and the chips are scraped away from him by the sour-faced croupier. Still, if the early signs of 'Holy Fire' carry through, this moment is probably going to be about as bad as things get for Yannis for the next year or so.

TITLE: 'HOLY FIRE' **RELEASE:** FEBRUARY 11
PRODUCERS: FLOOD AND ALAN MOULDER
LISTEN: 'MY NUMBER' AND 'INHALER' ARE ON YOUTUBE NOW

NME.COM *Head to NME.COM/video to watch exclusive new video interviews with Foals*



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"Right, own up, who ate all of our KFC?"

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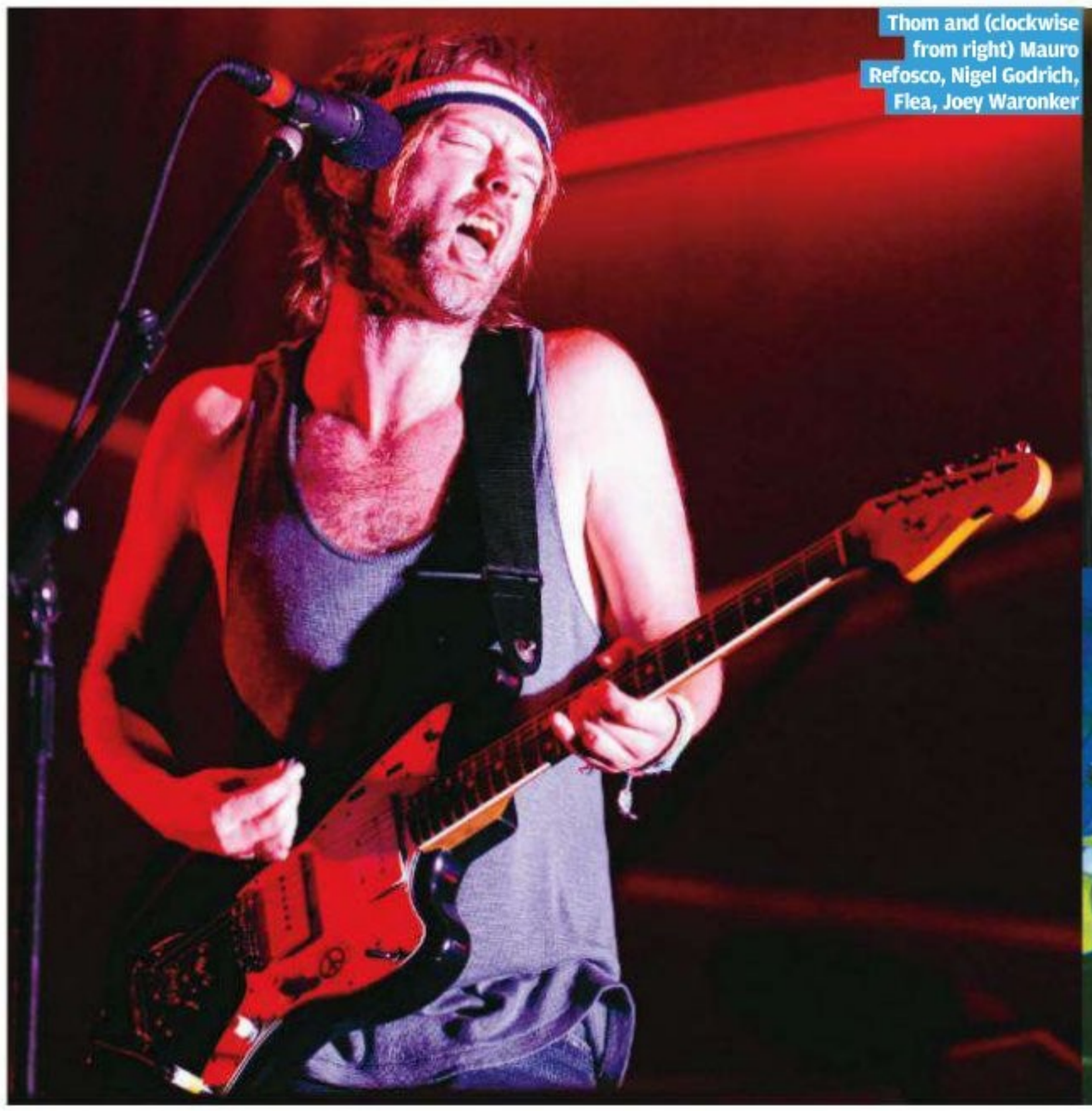
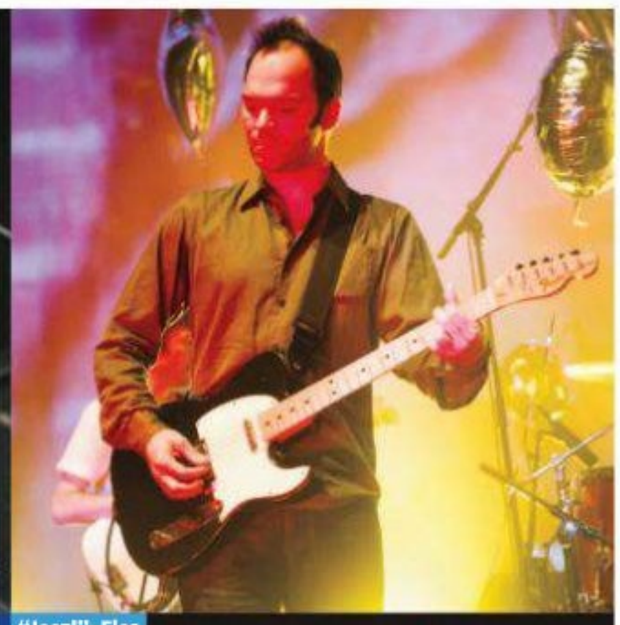
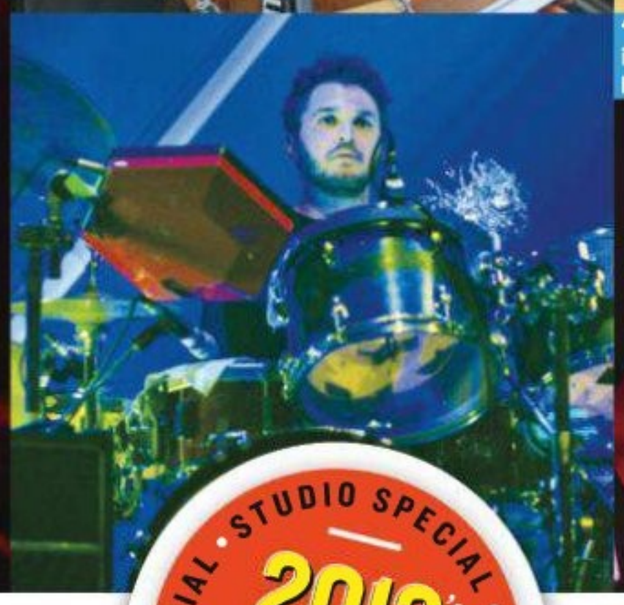
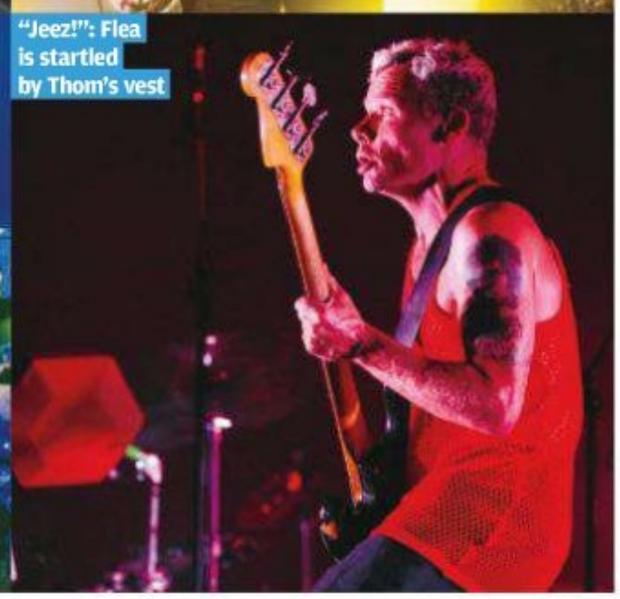

Thom and (clockwise from right) Mauro Refosco, Nigel Godrich, Flea, Joey Waronker






"Jeez!": Flea is startled by Thom's vest

ATOMS FOR PEACE

'Creep Part Two' it ain't: here's Lucy Jones' track-by-track guide to the debut from Thom Yorke's supergroup

Atoms For Peace started life a couple of years ago as the touring band for Thom Yorke's solo album 'The Eraser'. When the five-piece – Yorke, producer Nigel Godrich, Flea on bass, Beck/REM collaborator Joey Waronker on drums and Brazilian Mauro Refosco on percussion – sat down in New York's Electric Lady Studios to work out how they'd play the laptop-driven album live, it became clear there was something more going on. Yorke arranged a studio recording for the end of the tour. The jamming that was laid down over those three days was built on and programmed by Yorke and Godrich over two years to make the new album, 'Amok'. As online snippets have suggested, it's not exactly 'Creep Part Two'. Here's our exclusive first-listen guide to the album.

BEFORE YOUR VERY EYES

Immediately, expectations of 'Eraser'-style sparseness start to fade. If anything, 'Before Your Very Eyes' is like 'Feral' from 'The King Of Limbs'. "*Look out of the window/What's passing you by?*" sings Yorke over a repeated guitar motif, hectic drums and peculiar percussion. Is it laptop-made or some kind of springy wood block? The song is brittle but warm – much sunnier than expected. A scuzzed-up synth sound creates an eeriness that is eventually melted away by Yorke's warm vocals. It peters out like a kettle whimpering after an electrical fault.

DEFAULT

The first single, released last September. Flea's cheeky bassline thunders in, recalling the backbone of 'Lotus Flower', as percussion, tape delay and programmed synths writhe around. Or is it Flea's bass? The key idea behind 'Amok', made clear in interviews and from listening to the record, is the merging of live and electronic sound: "We have the luxury of knowing [which is which], and you don't," Godrich has said. "*The will is strong/But the flesh is weak*" and "*I've made my bed/I'm lying in it*" kick off a number of lyrics that are concerned with morality. The tune itself was inspired by a mistake Yorke made on a sampler.

INGENUE

The song that sounds most like it could soundtrack Super Mario's funeral. The synths are mechanistic; four descending notes create a sense of defeat. Yorke's vocals call and respond to the motif, giving more depth to the idea of marrying man and machine.

DROPPED

One of the challenges electronic musicians face is tackling the cold, hard nature of technology and making it work with a human vocal. In 'Dropped', the main bassline and rhythm fluctuate in intensity like a quickening heartbeat, or going from a run to a sprint. Despite electronic drums and repetitive phrases, it's fervently dynamic and has one of the best builds of the record.

UNLESS

At the beginning of the project, Yorke has said, there was more rhythm than music, and he wanted to write to the beats. In 'Unless' the winding, dystopian bassline and clickety-clackety percussion take the leading roles. The bass sounds are reminiscent of a sci-fi movie from the 1970s.

STUCK TOGETHER PIECES

Propelled by an Afrobeat-style groove, possibly derived from bongo drums (they listened to a lot of Fela Kuti while recording the album so this really wouldn't be so unlikely). "*Go back to where you came from/Go back to what you know*" sings Yorke before the song changes tack and a guitar line appears that recalls 'Reckoner' from 'In Rainbows'.

JUDGE, JURY AND EXECUTIONER

The second song released from the album clicks along with a techno handclap beat, beatbox-style drums and picked-out guitar. The focus, again, is on ethics: "*I just can't talk or reason with my executioner*". The haunting backing vocals and paranoid theme are relieved by a lush and moving key change.

REVERSE RUNNING

An insane time signature and a frenetic '15 Step'-style rhythm characterise the song. Yorke's vocals are ramped up to full power, and the lyrics are seemingly about fucking up: "*Messing up the balance/Breaking my trajectory*".

AMOK

The closing track is built on industrial beats and heads down various avenues of pace and dynamics. Majestic piano chords draw the album to a close. Yorke sounds like a ghost in a field of robotic crickets.

TITLE: AMOK **RELEASE:** FEBRUARY 25
PRODUCER: NIGEL GODRICH **LISTEN:** 'DEFAULT' AND 'JUDGE, JURY AND EXECUTIONER' ARE ON YOUTUBE

WENN, WIREIMAGE, GETTY

SUEDE

After making us wait for over a decade, Brett Anderson and co are finally ready to unleash album number six. It's all about "the chase and the struggle"

NME: **Brett! The new album's finally finished – how does it feel?**
"It's that combination of extreme nervousness and extreme excitement. We ended up discarding so many songs, and ripping it up and starting again. It's not just the inevitable pressure of making a new record; you're competing with your legacy, so we were very conscious of not just coming back and assuming the magic was still there. Without a doubt I'd say it's the hardest record I've ever had to make in my whole career. There were points where I felt, 'We can't do this, I'll just go back to making solo records because it isn't going to work.'"

When it was going badly, was there ever a fear that the tensions of the past might flare up again?
"There's always a bit of tension, but that's how records are made. It's about how much that tension goes out of control – that's when it becomes a bust-up. There needs to be a little bit of niggle, because it's about pushing each other and fighting with each other. The point of a band is you have other people jousting with you."

You recently released 'Barriers' as a free download – have you checked out the reaction online?
"Yeah, I've been pleased. I think there's always going to be a bit of sniping, especially with Suede because we always polarise people, but generally it's been 80 per cent positive, which is really nice. We were definitely trying to aim songs at lapsed Suede fans, and people that have drifted away from the band."

"WITHOUT DOUBT IT'S THE HARDEST RECORD I'VE HAD TO MAKE IN MY WHOLE CAREER"
BRETT ANDERSON

The album's called 'Bloodsports' – what's that about?
"It was supposed to be about the fight and the chase and the struggle of relationships, really. The initial idea of the album was that it would be 10 songs charting the stages of a relationship – from meeting someone to it crumbling and splitting up. There's a book I really like called *Essays In Love* by Alain de Botton, which it was inspired by. But that fell apart a little bit."

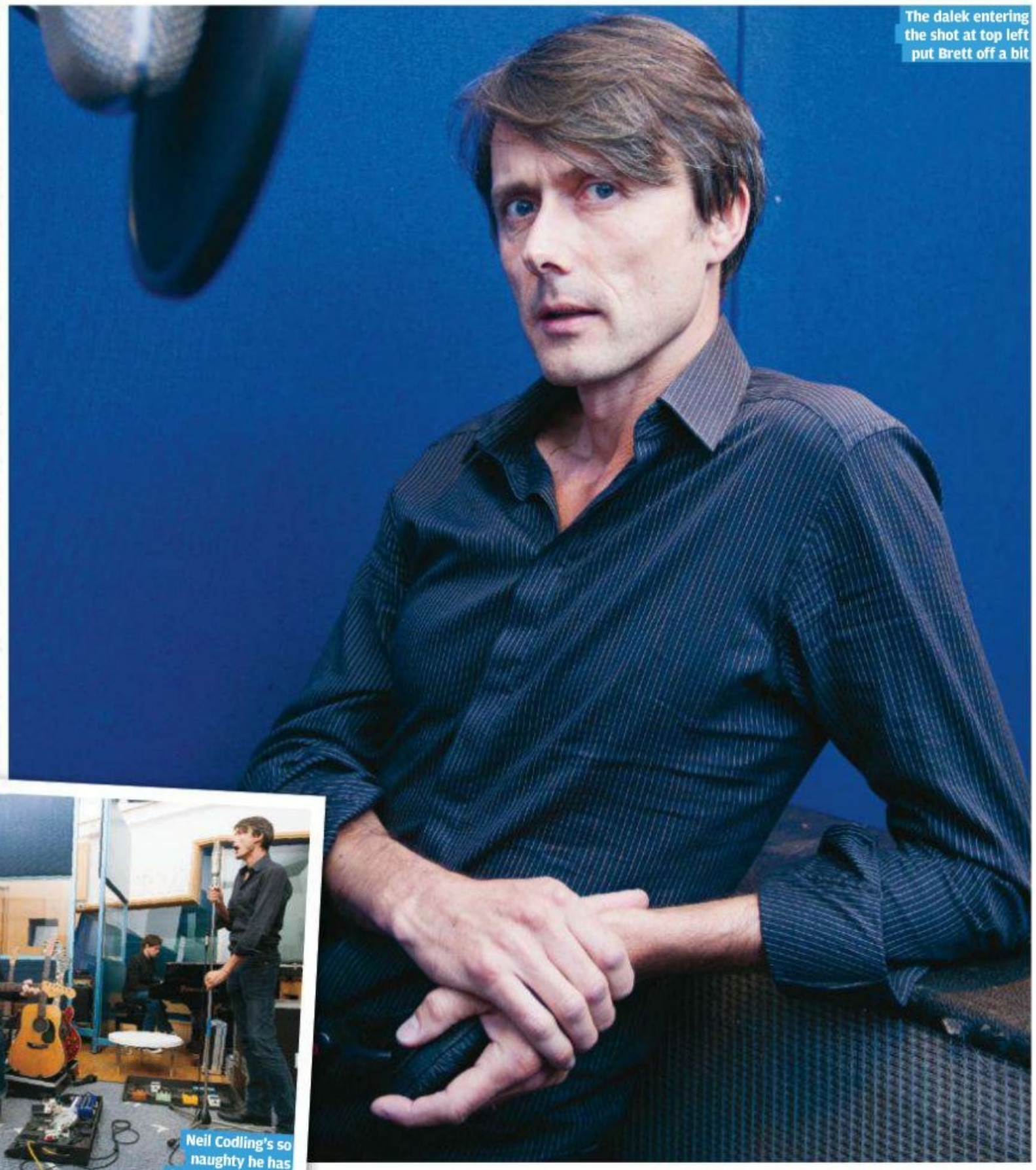
Fairly full-on stuff, then?
"I suppose so. But it's pop music; it's not trying to be too highbrow, because that's not the point of it. Suede have always been able to do those two sides quite well: you've always had 'Pantomime Horse' and then 'Beautiful Ones'. The older I get though, the more I feel the only real valid subject matter *is* about love or hate or relationships, in a funny sort of way. There are obviously exceptions, but the general pulse of pop music has always been about those things."

Do you think it's a challenge to hold your own against today's young crop of bands? Do you have to try and stay relevant?
"Without wishing to look like a middle-aged man trying to be something he isn't, I do listen to a lot of new music and there's a lot of exciting new stuff around. It's important to stay relevant and not disappear into some little ivory tower of your own."

Who have you got your eye on?
"I love the last Horrors album, that's amazing. I'm so excited about what they're going to do next; they seem to be evolving really nicely. I'm really excited about the Foals album. Who else have we got? These New Puritans – have they got a new one coming out? They're brilliant. Savages – I absolutely love them. There's a stylish intensity to it I really like."

Do you think this will be the last Suede album? Or will you make another?
"We'll have to find out how we feel once the dust settles: we're much too close to it to really be able to definitively say. But I'd love to make another record, so I think the chances are we will."

TITLE: 'BLOODSPORTS' **RELEASED:** MARCH
PRODUCER: ED BULLER **LISTEN:** HEAR 'BARRIERS' AT NME.COM/ARTISTS/SUEDE


The dalek entering the shot at top left put Brett off a bit

Neil Codling's so naughty he has to sit in the corner

INTERVIEW: BEN HEWITT PHOTO: ANDY WILLSHER

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PRIMAL SCREAM

With help from a Led Zep legend, the Primals are charging back in 2013. Barry Nicolson hears the battle plan

David Holmes (left) lines up with Andrew Innes and Bobby G

The whole point of Bobby Gillespie chatting today is so he can explain everything about Primal Scream's first album since 2008's 'Beautiful Future' – their first since Mani left them to rejoin The Stone Roses. "The problem these days," he says when asked about the title of the band's 10th album, 'More Light', "is that everybody wants everything explained. It's art, and if you're an artist you shouldn't have to explain yourself. Did Sam Peckinpah have to explain the fucking *Wild Bunch*? Everything in our culture – or what's left of it – has been demystified, and I've a real problem with that."

Enquiries about lyrics, meanings, even the record's overall sound, are all met with a variation on the same reply: "Just listen to the fucking album." But alas, a live recording of '2012' – the nine-minute, neo-psychedelic behemoth they've been opening their sets with since last summer – is all anyone can actually hear of it.

Due to drop in May, 'More Light' was recorded in Belfast, London and LA with Northern Irish DJ and producer David Holmes, a longtime friend of the band. Gillespie reckons "there's about 70 minutes' worth of music on there, but it's not meandering – it's intense, experimental, but with really good songwriting."

As for guest spots, The Pop Group's Mark Stewart appears on 'Culturecide' and some bloke named Robert Plant turns up on 'Elimination Blues'. Both of them, says Gillespie, "were production choices; we brought Robert in not because of who he is, but for the sound of his voice. He sings beautifully on it. You might not even know it was Robert Plant if you hadn't been told."

> **"WE WERE ERRATIC BEFORE; NOW WE'RE CONSISTENTLY GOOD. WE NEVER GAVE UP, WE KEPT GOING"**
> BOBBY GILLESPIE

Work on the album started in Holmes' Belfast studio in 2009. The producer explains: "There was never any gameplan; we'd just get together and record stuff, then slowly but surely it developed into what it is. There would be periods when Andrew and Bobby would disappear for months and not listen to anything, then they'd come back and hear it with fresh ears. We'd be impulsive and spontaneous during the recording, but then we'd let it be for a while, return and sort the great bits from the rubbish ones."

Other song titles include 'Tenement Kid' and Holmes' favourite, 'Void', which is "100mph rock'n'roll with [No Wave legend] James Chance on saxophone. It's a weird song; it has a Sonics kind of rhythm, but done at 168bpm." Indeed, Gillespie's reluctance to describe the album could be due to the fact that it defies easy description. Holmes calls it "a colourful record. There are more horns than they've ever used before, but done in a different way. It's melodic, but also weird. It's funky, but not in a clichéd way. It's got great songs and mad instrumentation, really psychedelic... there's a lot of shit to take in."

For Gillespie, meanwhile, 'More Light' is simply "one of the best albums we've ever done; one of the great Primal Scream records. The thing is, nobody's fucked up any more. If the band were a football team, we've gone from being one who could occasionally win the cup to one who could win the league. We were a bit erratic before; now we're consistently good. Primal Scream never gave up, we never split, we kept going. No matter whether people liked us, laughed at us, hated us, loved us. That's what happens when you have a career: you make records people love and others they don't, but you keep going. But if it ended tomorrow, we'd all be proud to go out on this record. I feel validated as an artist because of it."

TITLE: 'MORE LIGHT' **RELEASE:** MAY
PRODUCER: DAVID HOLMES
LISTEN: '2012' LIVE AT HEATON PARK IS ON YOUTUBE

"Lance Corporal Gillespie returning for rock'n'roll duty, Sarge"

TEAM SCREAM: 2013

Some friends Bobby G recruited for the Primals' newie

ROBERT PLANT
The Led Zep frontman makes his second guest appearance with the Scream – he played harmonica on 'The Lord Is My Shotgun' from 2002's 'Evil Heat' – but this will be the first time he has sung with them.

JAMES CHANCE
A jazz-punk pioneer who was one of the key figures of the '70s No Wave movement in New York.

MARK STEWART
Frontman of reunited post-punk **legends** The Pop Group, Stewart **has been** cited as a key influence **by Nick** Cave. Last year he **released** 'The Politics Of Envy', **which the** Scream helped out on.

DAVID HOLMES
The producer has been making **bugged-**out psych-electronica **since the** mid-'90s, but in recent **years has** worked as a composer, **primarily** for Hollywood director **Steven S**oderbergh.

STEVE TAVAGLIONE
Holmes promises the album will contain more horns than the Scream have used before, and the former Sly & The Family Stone and Caldera member provides most of them.

DAVEY CHEGWIDDEN
A prolific session drummer, percussionist and producer who has worked with Holmes on numerous projects in the past and is a founding member of the LA group Rhythm Roots Allstars.

WOODY JACKSON
Another who has worked extensively with Holmes, Jackson is a composer who scored the 2010 videogame *Red Dead Redemption*.

JASON FAULKNER
With new bassist Simone Butler not installed until after the album was finished, Faulkner – a solo artist and session musician who's played with Beck, Air and McCartney – was the man who replaced Mani for the recording.

Adam and Theo, the Pet Shop Boys phoned. They want their pose back

With producer Jonas Quant: "Er, actually I think the fairy lights are a bit much..."

The spit shield really works

HURTS

STUDIO SPECIAL · STUDIO SPECIAL · 2013's BIGGEST ALBUMS · STUDIO SPECIAL · STUDIO SPECIAL

They conquered Europe and Asia first time round but, as they tell Hamish MacBain, they returned to Manchester to plot phase two

Few recent bands have had a ride as surreal as that of Theo Hutchcraft and Adam Anderson. Some of the press may have initially not known what to make of them, what with the power ballads, the opera singer, the slick hair'n'suits and the highly stylised videos/stage shows, but that didn't stop first album 'Happiness' from making them the fastest-selling new band of 2010 in the UK.

And in Europe? In Europe people went *barmy*. Hurts have had Number Ones in Germany, Switzerland, Austria, Finland and Luxembourg, appearing on all of these and other countries' biggest stages. 'Happiness' sold over two million copies globally, leaving Hurts in an enviable position going into album two.

"We had to push ourselves and express the more intense, darker side which lies at the heart of our music," stresses Theo of their second record, entitled 'Exile'. "The first record was mainly about love and loss. This is a record about sex and death. The whole process was one of the heaviest and most extreme experiences we've had, but now we're on the outside looking in, it feels like we've made something truly unique and special."

"THE FIRST ALBUM WAS ABOUT LOVE AND LOSS. THIS IS A RECORD ABOUT SEX AND DEATH"

THEO HUTCHCRAFT

By now, you will probably have heard taster track 'The Road' and first single 'Miracle', both of which signify a darker, heavier, more guitar-driven sound; the product of listening to a lot of industrial music, with Nine Inch Nails' 'The Downward Spiral' being a particular favourite during the recording sessions. Elsewhere on the album, in the guise of 'Blind' and 'Help' – the latter a choir-assisted, classically Hurts ballad – there are songs that could have sat on 'Happiness', but in the main 'Exile' sounds vastly different to its predecessor, the product of Adam switching from piano to guitar for much of the writing.

"We were always going to make an album that sounded this way. It had to be heavier and it had to be more exciting," explains Adam. "We'd evolved so much on tour, playing all those shows – hundreds of them – that it changed the way we thought about our music. Every night we could just feel the types of songs we needed to write. So once the touring was over, we just went back to Manchester, rented a flat and got on with it. And it all came quite quickly."

To write the follow-up to their debut, Adam and Theo could have gone absolutely anywhere. The success they had on their own terms with the first record – overseeing all the videos, the presentation of the live shows, the little details in general – meant that their label were happy to just leave them alone and let them get on with it. They could have gone to the Bahamas for six months, and Sony would happily have picked up the tab. But they also knew that the only way they could really get any kind of perspective on what they were doing was to go back to where it all started – literally. The flat they rented was walking distance from where they had lived when they were on the dole: same corner shop, same takeaways. They had beds, a kitchen and a room to write and record in: that was it.

As well as heavier stuff such as the album's title track, the sessions birthed the likes of 'Sandman', which sees Hurts venturing into R&B and Hudson Mohawke-ish dance territories. There's also 'The Crow', another called 'Cupid', and 'Somebody To Die For', which began life as a demo for the first album, drove Hurts "fucking mental" for a few years, and is now finally completed.

The first chance to hear the new, heavier Hurts songs will come at their NME Awards show on February 7 at London venue Heaven. That show's capacity is 800, and it sold out in minutes. Based on first impressions of their second album, it will also likely be the smallest place they play for a long while.

"We'll always carry sadness on our backs," Adam says. "Our songs just come out that way. Mostly. There are songs that sit next to the first album. But at the same time we had to evolve into something more."

TITLE: 'EXILE' **RELEASE:** MARCH 11
PRODUCER: HURTS, JONAS QUANT
LISTEN: 'THE ROAD' AND 'MIRACLE' ARE ON YOUTUBE

ROGER SARGENT

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BABYSHAMBLES

It's out with films and in with Stephen Street and a Stereophonics drummer for Pete, finds Jamie Fullerton

If you think Pete Doherty's going to spend any more time in 2013 skidding around snow-swept landscapes in a huge top hat courting French actresses, think again. Sessions have already geared up in secret for his third Babyshambles album, with a producer and newly tweaked songwriting and playing team on board.

Pete had been ploughing on with his solo stuff with young producer Adem Hilmi in his Slaughterhouse Studio in west London, all-night sessions producing a shuffly, hip-hoppy edge with accordion stuck on the top to make it feel French. But Hilmi has now been cast aside to make way for the return of Stephen Street – the Smiths and Blur producer who helmed Babyshambles' 'Shotters Nation' and Pete's first solo effort, 'Grace/Wastelands'.

"I was in the studio last week and we got eight or nine tracks done, and we're just mixing them now, and we'll crack on," Pete said. "It's strange, I feel like I'm back musically. I was content for the last two or three years just to play on my own, acoustic guitar, but now I feel I want to play with a band again, as in guitar, bass, drums – rock'n'roll!"

In accordance with this new hunger for band fun, Street recently hosted a five-day recording session in Willesden's Assault And Battery studios, while further writing sessions have taken place in France – Pete's a Paris resident, of course. The plan had been to release it all under Pete's name, but just as *NME* was going to press, Pete decided it would be released as Babyshambles, with his label Parlophone confirming the switch.

"I FEEL LIKE I'M BACK MUSICALLY. I WANT TO PLAY WITH A BAND AGAIN – ROCK'N'ROLL!"

PETE DOHERTY

Babyshamblers Drew McConnell and Mick Whitnall were already on board for the sessions, as well as songwriter John Robinson, keyboard player Stephen Large and recently appointed Stereophonics drummer Jamie Morrison, who left Noisettes in 2010 (see right) and replaces former 'Shambles sticksman Adam Ficek, who was ousted in 2010.

They're all pretty pumped about it. "He's [Pete] on fighting form and it's all sounding great," says Drew. "Schedules? Haha, we've decided not to worry about schedules and things like that..."

Probably best. But while you wouldn't bet your savings account on a full album coming out in 2013, with one session already under their belt it's undeniable that things have moved on a step.

"There's more writing on the cards," says drummer Jamie, who's Drew's best mate and was put forward for the role by the bassist. "Stephen told me that we might record again in early June."

In terms of the tunes being laid down, one recent Pete live staple, tentatively titled 'Nothing Comes To Nothing', is on the list, and it turns out it was written by guitarist Mick – a fact that Pete has kept quiet so far. "There's bits and pieces of music pilfered all over it," Mick laughs.

Jamie, meanwhile, says he's been most impressed with 'Bird Cage', which started life as a duet with singer Suzi Martin. An acoustic version of the song closes Pete's film *Confession Of A Child Of The Century*.

"We were doing three songs a day, working hard," Jamie says. "There was no downtime. Stephen runs a really good ship." Drew agrees. "Everything Stephen touches, well... he sorts the wheat from the chaff," he laughs. "He's like the football coach that all the kids actually like. The cool guy!"

"He gets a needle and thread and threads it all together," adds songwriter John Robinson. "He's like a seamstress. But a male one." Here's to the 'Shambles' new glad rags, then.

TITLE: TBC **RELEASE:** TBC
PRODUCER: STEPHEN STREET
LISTEN: PRE-STEPHEN STREET VERSIONS OF 'BIRD CAGE' ARE ON YOUTUBE

TEAM BABYSHAMBLES: 2013

Who Pete's got on board this time

STEPHEN STREET
JOB: Production and guitar – he's worked with The Smiths and Blur, and on Babyshambles' 'Shotters Nation' and Pete's 'Grace/Wastelands'
WHAT HE'LL BRING: The authoritative glue to hold the most chaotic man in rock together

DREW McCONNELL
JOB: Bassist – he's a founding Babyshambles member and played on Pete's solo album too
WHAT HE'LL BRING: Calm vibes, songwriting contributions and cool hair

MICK WHITNALL
JOB: Guitarist who replaced Patrick Walden for 'Shotters Nation'
WHAT HE'LL BRING: Songwriting skills – he penned new tune 'Nothing Comes To Nothing'. Not drugs, touch wood

STEPHEN LARGE
JOB: Keyboard whiz
WHAT HE'LL BRING: Serious musical credentials. He's played with Pete and toured with the 'Shambles, and has worked with everyone from Paloma Faith to Rod Stewart

JOHN ROBINSON
JOB: Songwriter
WHAT HE'LL BRING: An ear for the subtler moments – the former Bandits man wrote 'I Am The Rain' on Pete's last album

JAMIE MORRISON
JOB: Drummer
WHAT HE'LL BRING: A new dimension. Controlled but still able to cut loose, he's one of the most highly rated drummers in London

Jamie Morrison (above) and Mick Whitnall have now entered Peteworld

"Deadlines? I eat 'em for breakfast"

Stephen Large and drummer Jamie: "Bit different to working with Paloma, this"

DREW McCONNELL

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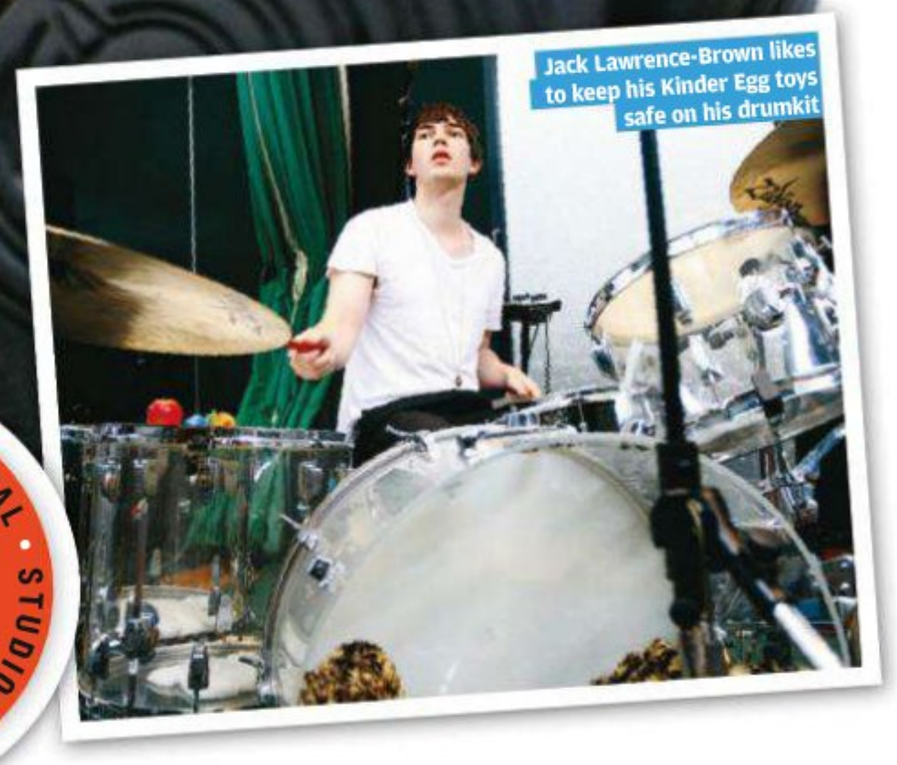
Harry McVeigh decides closer to the pedals, closer to the music



Jack Lawrence-Brown likes to keep his Kinder Egg toys safe on his drumkit

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WHITE LIES

The Ealing trio's new stuff is all about melody, stories and making your manager cry, Mark Beaumont discovers

In a lamp-lit radio-station car park the wrong side of midnight, a girl sits with her mobile clamped desperately to her cheek, on hold to the relationship phone-in show being broadcast inside. Her call is finally put through to the host. He asks, "What's your problem, caller?"; she's breathless. She tells him she came to the city to hunt down the father she'd never met. He asks where she thinks she'll find him. She tells him: he's the host of a late-night phone-in radio show.

"It's called 'First Time Caller'," says White Lies bassist and chief story-weaver Charles Cave. "That's the song a lot of people have been very moved by, even though it's a pop song. He says, 'OK, what do you want from me?' and she says the only thing that could ever make anything right is if they end up in a relationship where he cared for her more than she cared for him. That topic features regularly on the record: if there is ever an equal relationship where you respect and love each other in exactly the same weight. I'm not sure it does exist."

So White Lies, the band whose blaring synth-pop epics of human taxidermy, supernatural ghoulishness and satanic sacrifices sent them 4D IMAX widescreen with their own arena shows for 2011's second album 'Ritual', are now focusing on the human stories that always lurked beneath the Grimm fireworks.

The album – currently undergoing pre-production at producer Ed Buller's home studio before recording begins in ICP Studios in Brussels – is a loose dissection of modern migration inspired by the plethora of immigrants Charles has met and the emigrants he's lost. It's based around the story of a couple who flee "an unidentified provincial European area" for "a much bigger, more glamorous city" and the (mis)adventures that befall them there.

Besides the "stomping... powerful, almost emotional" rock song with the working title 'Getting Even' – which made their manager cry the first time he heard it (Charles: "Is that a good thing? I hope so!") – 'There Goes Our Love Again' is the tune that excites the band most right now. "It might be the most immediate White Lies song we've written," says singer Harry McVeigh. "But it's also a slight move in a new direction."

> **"GIRLS LOOKED PHYSICALLY SICK BY HOW DRAMATIC IT WAS. I HOPE WE CAN DO THAT AGAIN"**
>
> CHARLES CAVE

"It's a really melodic record, much more so than the last two," says Charles. "There's still drama and depth but there's a real sense of pleasure you can hear in some of these songs. But there is a pretty definitive White Lies sound, and whether that rears its head in an industrial and electronic palate of sounds like some of the tracks on the last album, or if it's more in a lush and orchestral, pompous kind of thing like we occasionally do, it somehow manages to creep through."

"On the first album, vast sections of the songs are very stripped back, then when something happens it sounds much bigger than it is," says Harry. "On the second album we threw everything including the kitchen sink at it and made it sound massive the whole way through. So I hope we can take what we've learnt from both the albums and put it to use on this album."

With the as-yet-untitled record planned for a late summer release, White Lies' sights are back on the arenas for 2014, but via a string of smaller theatre dates this winter so they can watch the whites of their fans' eyes haemorrhage from the point-blank barrage of blood-curdling bombast.

"The first time we ever played 'Bigger Than Us' was in one of our favourite venues in Copenhagen – the Little Vega, which probably holds about 500 people," laughs Charles. "As soon as the first chorus kicked in I could see these really good-looking Scandinavian girls on the front row looking physically sick by how loud and dramatic it was. I hope we can do that again."

TITLE: TBC **RELEASE:** LATE SUMMER
PRODUCER: ED BULLER
LISTEN: NOTHING YET...

Tame Beasts: (l–r) Hayden Thorpe, Chris Talbot, Tom Fleming and Ben Little

Wild Beasts in their natural habitat

WILD BEASTS

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It's early days for the follow-up to 'Smother', but the signs so far show it's going to be both intense and ambitious, says **Emily Mackay**. Beastly business is looking good

PHOTOS: WILL IRELAND

"I'll just climb into my bunk," Wild Beasts singer Hayden Thorpe informs us. "I'll be 30 seconds." Well, we weren't expecting smut this early on in the interview. Just our dirty minds, though – in fact, Hayden's trying to find a peaceful spot on the tourbus before the band's Gateshead show, one of a handful in which they'll be playing their last album, 2011's 'Smother', in full. "I think it was important that we had a bit of closure," explains Hayden. "We're moving on. If you're worth your salt, you strive to outdate yourself pretty quickly, and those old songs become surplus to requirements. That's the plan, to put ourselves in the position where we don't want to – or people don't want us to – play those songs."

Ambitious, considering the love that was lavished on 'Smother' by fans and critics, and yet each Wild Beasts album has surpassed its predecessor, ratcheting up the band's need to outdo themselves. "It feels as if we haven't really written our defining piece yet," asserts Hayden.

In search of that ever-growing potential, the band began demo sessions in October in Leeds, the city that shaped them. They also plan to spend some time recording in the Lakes, away from the fruitful but competitive atmosphere of east London, where they have their own little studio. Hayden finds the balance between the two environments productive.

"It's like two tectonic plates rubbing up against each other, and it can't help but kind of spew out... things," he explains. "Sometimes it's hot lava, sometimes it's not." A good clutch of songs has erupted already, but the album, says Hayden, is still "in kind of a foetal gestation period. We have the skeleton of the animal, but how we flesh it out hasn't been quite decided."

> **"WE CAN'T JUST BE THIS KIND OF RECLUSIVE CULT BAND STUCK IN THE INDIE GHETTO"**
>
> HAYDEN THORPE

If the flesh is still vague, the spirit of the record is already revealing itself as more inward-looking, concerned with the nature of masculinity and "the huge taboo on showing emotion". Hayden cites *Steppenwolf*, Herman Hesse's 1927 novel on the divided nature of man, as a book that's recently fired his imagination.

"I think by nature the songs were more metaphysical before," says Hayden. "By that I mean that previously, especially with 'Two Dancers' and 'Smother', it was definitely about the nature of the body; and maybe more now, it's about the nature of the mind. Almost self-psychoanalysing in a way. It's not often that you get to see behind the facade of someone's life, and I think I offer myself up to see the crookedness, and the good parts and the bad parts."

If they're looking inwards, though, Wild Beasts' vision for their outward potential is bigger than ever. "The cultural arena that we work in kind of requires that we have to meet it full-on," asserts Hayden. "We can't just be this kind of reclusive cult band stuck in the indie ghetto. There's a sense of wanting to break out and, if we're really kind of serious about our values, making something of beauty and which stands for a kind of humanness in this climate of detachment... all our grand ideals and high ideals are useless without the right currency, the right song."

As such, many of the new tracks, Hayden says, are the most direct they're ever done, while maintaining the electronic and computer-generated textures and atmospheres of 'Smother'.

"For us the Holy Grail is those songs that are audaciously creative yet have a kind of simplicity really, y'know? It's got to make absolute digestible sense while being like nothing else before. There's a sense of having earned our right to be a bit more upfront. There's a beautiful dovetail in our potential, where we feel capable of writing the songs that we wanna write but they also happen to be the songs that people want us to do and wanna hear."

Hayden is reluctant to jinx the process by being pinned down to specifics, but the band hope to have the album delivered by the summer and released by the end of the year. But for now, we just have to wait, with Hayden revealing nothing in terms of song or album titles. "It would feel like naming your baby before you've seen its face," he protests. "Or even before you know its gender. But the important thing is that there is one in the oven. And we have consummated the relationship." Sauce.

TITLE: TBC **RELEASE:** TBC
PRODUCER: TBC **LISTEN:** NOTHING TO HEAR AS YET. MOVE ALONG...

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CHRISTOPHER OWENS

The former Girls frontman talks us through his solo debut 'Lysandre', and its tales of love and loss

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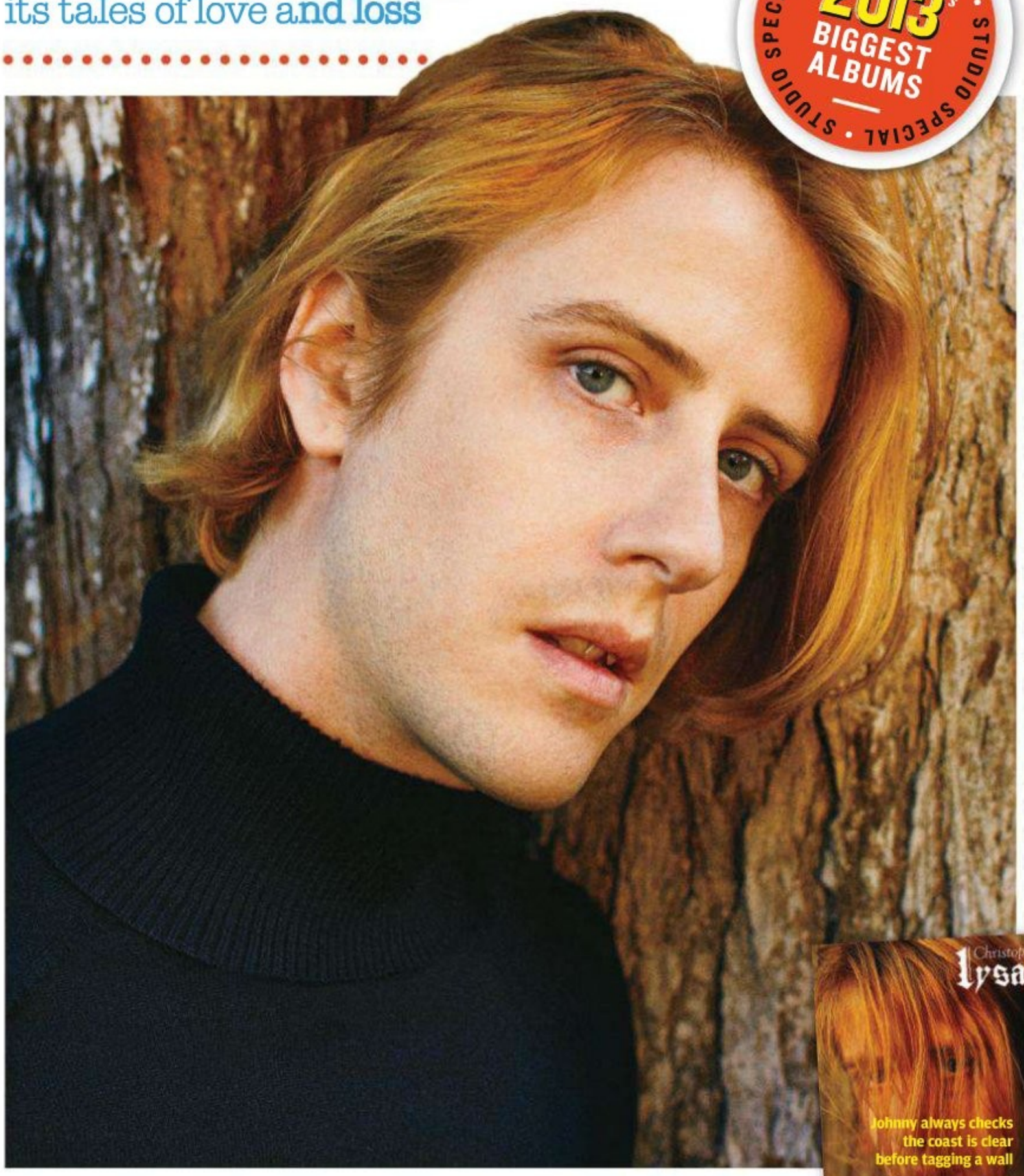

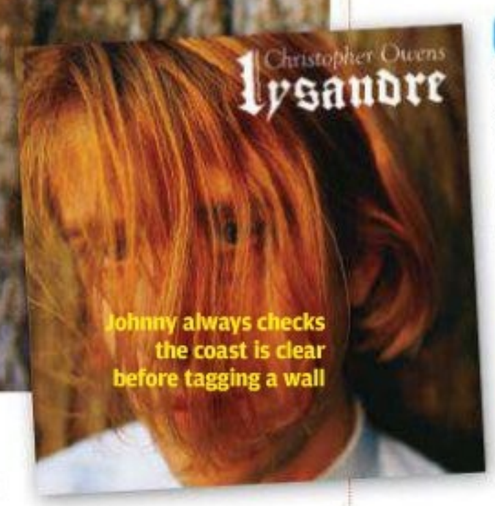

LYSANDRE'S THEME

"This is the first thing I wrote for the album. I wrote it on the classical guitar and I wanted it to be a recurring theme that changes throughout the album. That kind of repetition happens in classical music, musicals and film soundtracks, so it was heavily influenced by that and the idea of the album being a story."

HERE WE GO

"The album was written around Girls' first tour, in 2009. It's specifically about the excitement I was feeling getting ready for it. Here I'm talking about what was going to happen once we got to New York, what I was anticipating, the music we were going to play. I wanted to speak plainly about each day, from before leaving to getting home."

NEW YORK CITY

"The music on this track was trying to represent older, classic New York rock'n'roll Lou Reed. That just sounds like New York to me. Lyrically it's about saying, 'Look where I have come from and look where I am now.'"

A BROKEN HEART

"When we arrived in New York I ran into somebody I was very close to as a teenager. He was, like, my best friend for a long time, and at times more than friends. He disappointed me in a big way, I guess. That song's about what it was like seeing him again and how I felt about what had happened in the past. I think the sadness of the song comes through in the music. I think it's the only really sad song on the album."

HERE WE GO AGAIN

"This was done in New York. It's a pick-me-up song after the last one being so sad. It's a 'show must go on' kinda thing. It's like, 'OK, we're about to fly to France – so get back in the game.' At the end of the track there's a recording of a plane about to take off. I wanted to use sound effects to connect the dots for the listener because it's a storybook album."

RIVIERA ROCK

"I'm trying to describe the atmosphere of when we arrived in the south of France. It's also the point of the album where you turn the vinyl record over, so it starts the B-side in a very different way. The airplane taking off is the end of the A-side so it works nicely there."

LOVE IS IN THE EAR OF THE LISTENER

"This is about me as a songwriter. Because of the kind of songs I write, I don't feel like I write anything too intelligent. I think it's all very simplistic – which is OK, and I think people will like it, but, you know, I don't write songs like, say, Morrissey or Leonard Cohen where it's like, 'Look how smart I am'. It's almost embarrassing to show those emotions sometimes."

LYSANDRE

"This is all about Lysandre, a girl I met in France. I think it's the most 'pop' song on the album. It's performed as a rock'n'roll ballad and it's supposed to be playful and a little bit romantic. The experience for me wasn't very dramatic or heavy. It was pretty light, so I wanted to write about it in that way. It's not like I had a broken heart or something. It wasn't that kind of relationship."

EVERYWHERE YOU KNEW

"It's very stripped back and pretty much only guitars until the end. I kept it bare so the lyrics would be upfront. It's the song that's written the most literally in terms of events happening. You know: this happened, that happened, you said this, I said that. It's about having basically one night with somebody when you say goodbye the next morning. That's always a bit melancholy I think."

CLOSING THEME

"This is wrapping up the album and bookending it with 'Lysandre's Theme'. The end is a little more grandiose so there's a piano, banging on the keys, and there's an acoustic guitar strumming, but it still uses the flute like on the first theme."

PART OF ME (LYSANDRE'S EPILOGUE)

"This was written about a year after the others, so I was thinking back on the whole story. It's about finding closure for what happened. Just accepting that it wasn't something that lasted a long time and about how that was OK, and that it was nice as it was and it didn't need to go on forever. Musically, it's written a little differently; it's more influenced by Bob Dylan songs."

TITLE: 'LYSANDRE' **RELEASE:** OUT NOW
PRODUCER: DOUG BOEHM
LISTEN: IT'S OUT NOW!

INTERVIEW: JENNY STEVENS

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ALSO ON THE HORIZON...

MGMT are feline weird, Howler have swallowed a dictionary, Little Boots has been hating on Calvin Harris, The Knife are just back. These are a few more reasons why this year's albums will rule

MGMT

Look into this kitten's eyes. What is it thinking about? The question is posed because last week MGMT posted the photo on Twitter along with the message: "This tiny kitten has just heard new MGMT songs". The feline is part of a select club. Andrew VanWyngarden and Ben Goldwasser have played new song 'Alien Days' live, but that's practically the only snippet the wider world has of the follow-up to 2010's 'Congratulations'. They have said they're "doing something really exciting... in the studio". Judging by the startled look on the feline's eyes, it could be "something really scary", too.

Expected release: TBC

THE BIG PINK

ALTHOUGH ROBBIE FURZE and Milo Cordell are staying tight-lipped, and a spokesperson for the pair says a new album's a while away, for the past few months The Big Pink have been leaking snippets of new songs online (and then deleting them quickly afterwards) and playing new tracks live, too. It's tricky to glean anything too concrete from the brief previews they've posted, but early signs are promising enough – let's just hope it's not derailed by hurtling head-on into 'Future This'-style self-aggrandising emptiness and goes back to big clanking beats and romantic gothy mooning.

Expected release: TBC

WARPAINT

We're nothing if not gluttons for punishment here at *NME*, so we've desperately convinced ourselves that there *will* be a new Warpaint LP in 2013 (feel free to laugh in our dejected faces in 12 months' time as crushing disappointment takes hold when we realise they're never going to stop touring acclaimed 2010 debut album 'The Fool' into the ground). It's honestly not just blind optimism, though: they said they'd started plotting a follow-up way back in August 2011, and we've heard they have since been working, non-committal style, at Josh Homme's Rancho De La Luna studio in California. A live version of new song, 'Chic U', is doing the rounds on YouTube already: a slinky, stormy slow-burner so good that we'll forgive them for making us wait aeons for their next move.

Expected release: TBC

WORDS: BEN HEWITT, JAMIE FULLERTON PHOTOS: DAVID EDWARDS, ANDY WILLSHER, DAN DENNISON, ANDREW WHITTON, @WHOISMGMT

HOWLER

There's something gloriously, unashamedly feral about Howler – dirty, fun rock'n'roll at its most primal – so colour us surprised that singer Jordan Gatesmith's gone all highfalutin on album two. Rather than finding inspiration in boozy, debauched climes, he's been spending his time pilfering some free university education.

"I was in Bristol for a while, hanging out and sneaking into uni classes," he laughs. "I was doing a lot of English theory, and it started with Freud. He wrote a whole bunch of crap, but his theory of the uncanny was interesting. When there's a textual reference, almost like *déjà vu* where something happens twice, it resonates with you kind of strangely."

For the follow-up to 'America Give Up', then, Jordan's been pondering the relationship between his new stuff and previously well-worn wares – although he's adamant it's not "just ripping it off". He's been busking, too; the new album won't be acoustic, but "there's almost a folky vibe, sort of like Woody Guthrie or Bob Dylan or Pete Seeger" – but the fact they've been in the studio with throaty blues noisemonger Jon Spencer means it's anyone's guess how the new stuff will sound. And as for song titles? "I think our main one so far is 'Aphoristic Wasteland Blues'," he reveals. Answers on a postcard please, ladies and gents...

Expected release: Summer

THE KNIFE

IT'S APT THAT THE last project we heard from The Knife was their 2010 opera based on Charles Darwin's *The Origin Of Species*, because it's taken them bloody *yonks* to complete the next stage in their evolution and follow-up 2006's 'Silent Shout'. But they *will* be back with new wares in 2013, with 'Shaking The Habitual' also set to feature Light Asylum's Shannon Funchess. "Music can be so meaningless. We had to find lust. We asked our friends and lovers to help us," the duo cryptically said in a statement accompanying the album's woozy, eerie trailer video. Fuck knows what they mean but, as ever, the whole thrill will be in finding out...

Expected release: April 8

LITTLE BOOTS

"With pop music in the last couple of years, I've kind of *hated* what's been in the charts," confesses Little Boots, aka Victoria Hesketh. "I was thinking, 'Argh, music's got to sound like the Top 10, Calvin Harris and stuff', and that's a million miles from what I like." With scores of people attaching themselves limpet-style to the Scottish DJ, then, Victoria instead turned to DFA production guru Tim Goldsworthy to give her second album 'Nocturnes' a late rehaul, because she felt "the songs were right but the sound was wrong". The result? A record that's "less of a pop album" than her debut, 'Hands', with references to "early house" and "proper old disco". Confirmed tracks include 'Broken Record', 'Confusion' and 'Motorway', about "escaping from the grim north to the shiny lights of London". Fingers crossed that Blackpool's loss is everyone else's gain...

Expected release: April

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THEIR TIME HAS COME...

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These bands all made a big splash last year, but in 2013 it's time for them to deliver on their promise and step up in the studio

DEAP VALLY

Deap Vally should be able to afford more clothes in 2013

"The heaviness of rock, the structure and feel of blues, the grooviness of soul. That's what we *hope* to achieve," says Lindsey Troy of her debut album with Julie Edwards, partner-in-crochet and neglecting-to-wear-clothes-onstage. The Deap Vally duo are hard at work in the hills of Santa Monica, demoing new tracks before returning to the studio to complete work on the record with The Mars Volta producer Lars Stalfors. The girls have stacks of new material which should see them drive home the early hype for their American Spirit-for-breakfast, blues-rock cacophonies. One "slow and swampy" new track set to feature, called 'Six Feet Under', is described by Lindsey as "kind of like Beatles meets Tina Turner meets Pink Floyd... meets a gospel choir". Even better, they've decided to call the record – cue copious high-fiving – 'Sistrionix'.

Expected release: Late April

Nicky Wire's nan called – she wants her coat back, Dominic

PEACE

Anyone who clapped ears on last year's 'Delicious' EP will be glad they gave Peace a chance – the Brum band took their four-track major-label debut as a cue to test their indie songwriting chops to the hilt, with an eclectic approach that bordered on showing off. But will their album inch them closer to a coherent sound, or will it still be harder to pin than a greased-up otter?

"It's a real mixed bag, but there's something for everyone on there," says frontman Harrison Koisser. "I don't think it's a bad thing to be eclectic. But it's maybe not as 'quad-polar' as the EP, I guess." He says the band are "buzzing" with excitement about the release, but singles out one track, possibly called 'Delicious' (again), as a source of special pride: "It's almost like an album's worth of content in four minutes, all squashed down. It goes everywhere!"

Expected release: March

MILK MUSIC

THE OLYMPIA QUARTET'S DEBUT ALBUM will be called 'Cruise Your Illusion', and is described by singer Alex Coxen as a "real motherfucker". If that wasn't exciting enough, the band say they'll soon be schlepping out to Joshua Tree to start up a sound ranch where they can start work on a *third* LP. Clearly, then, Milk Music are staying true to their hardcore-derived, no-bullshit, work-your-socks-off mentality, and 'Cruise...' will be another self-release.

Expected release: Summer

Well, at least *one* of them finds it funny

PALMA VIOLETS

Palma Violets splash down with debut '180' in February. Among the heartwarming tales heard about the album are Chilli Jesson's discovery halfway into recording that he could actually sing; and how one of the best songs, 'We Found Love', arose after Sam Fryer had just been for an uplifting wank. "We'd been on tour and everyone was getting annoyed with each other," he says. "I'd stormed out and was like, 'This is shit, I hate you all', and was having a wank on the toilet as you do when you get really depressed because your band is being shit and you just need that lift. Chilli was playing this riff and I finished up, burst into the room and was like, 'That wank was great, but that riff is better!'"

Expected release: February 25

HAIM

RESISTING THE URGE TO SIT AROUND at home admiring their *NME* cover from earlier this month, Haim are well into recording for their debut, which is being produced by Arctic Monkeys/Florence + The Machine knob-twiddler James Ford. "We are starting to feel the record coming together right now," says Este. "Working with James was unique. We met him the first day of recording and we instantly worked well together. He works so fast and has an amazing ear for interesting sounds." Intriguingly, Este says the trio's parents might show up on the record ("Dad loves playing percussion so we might get him in the studio to bang around on a couple of the songs") and that one new track, 'Falling', is ace and might just be the best thing since sliced bread. Any other surprises in store? "If we told you now, we would have to kill you." We can think of worse ways to go.

Expected release: Late spring

SAVAGES

"I'D LIKE THIS RECORD TO SOUND LIKE a punch in the face," says Savages' Jehnny Beth. And sure enough, come late spring this year, they'll all be queuing up for a smack in the kisser from the post-punk four-piece, whose fearsome live shows made them London's most wanted in 2012. Bottling that dark energy became top priority when recording their debut, which was laid down in three weeks over December with Johnny Hostile and xx producer Rodaidh McDonald. The still-untitled record is likely to feature many of the tracks we've heard from the band to date, along with some new stuff that they'll be airing at shows in February.

Expected release: Spring/summer

Pond: upgrading to Sea in 2013?

POND

Despite Tame Impala's monster success last year, Pond – the Perth band's shrieking, mad old cat-lady of a sister collective – are hoping to put two records out in 2013. But frontman Nick Allbrook hasn't got a "fucking clue" when they'll be released and, in any case, things never go quite according to plan with Pond. As he explains: "We were gonna do 'Man, It Feels Like Space Again', which we wrote all the songs for, after [2012 album] 'Beard, Wives, Denim'. And then in the meantime we wrote a whole bunch of new songs, which we started recording for fun, and that wound up becoming our new album, 'Hobo Rocket'." It's this record that promises to be the louder, more unruly of the two, while 'Man...' saw the band bring their "bestest best songs" to the table. Oh, and the band members are all also planning to release solo albums on the same day soon...

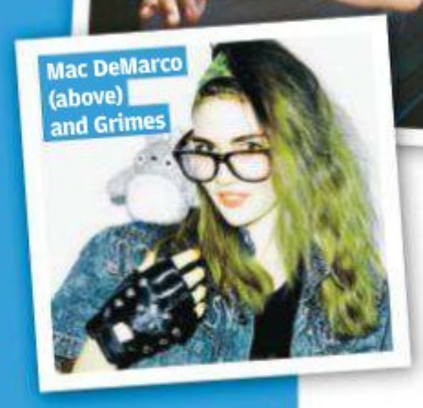
Expected release: TBC

AND A FEW MORE...

Delving further into the buzz-band album sack

Expect "raw emotion" from THE MEN's 'New Moon' LP, out March 6, which finds the Brooklyn outfit easing off on the drone-rock heaviosity in favour of a warmer sound that takes in lap steel, harmonica and mandolin. Captured Tracks oddball MAC DEMARCO only just got done repping his quality second release, '2', but already there are plans to record an EP and third album in 2013 – that, and a New Year's resolution to "grow my hair out some more and try to get super-ripped", Patrick Swayze-style. Come June, London duo ALUNAGEORGE will be trying to seduce us with 'Body Music', an R&B suite meant to soundtrack "all the different activities of the bedroom". But not spaffing into a sock, presumably.

JAKE BUGG has come a long way from the BBC Introducing Stage to jamming with Noel Gallagher and topping the charts last year, but 2013 should see him go further still: to the Deep South, more precisely, where he wants to record his second album. Apparently not content with being master of all she surveyed in 2012 (no pleasing some people, etc), GRIMES, meanwhile, has been back in the studio of late, sprinkling her magic fairy dust on a track influenced by Animal Collective, and another that she tweeted could end up as a single. DIIV only just popped up on our radar recently, but already they're plotting to have a second album recorded by summer this year. Birmingham upstarts SWIM DEEP toddled off to Brussels with the express intention to "do some mushrooms and record a really psychedelic album". Fingers crossed, it'll all be coming together nicely by now. MERCHANDISE's damaged-goods guitar-pop melted hearts last year on 'Children Of Desire', and there's more in store for 2013: first, an EP on Night-People, then an album that promises to be "religious", according to frontman Carson Cox. Amen to *that*. Lastly, there's frosty folk from London trio DAUGHTER. "It's pretty heavy going," the band say. "Try not to kill yourself!" Thanks, guys!



Mac DeMarco (above) and Grimes

WORDS: ALEX DENNEY PHOTOS: GUY EPPEL, DAVID EDWARDS, ROGER SARGENT, RICHARD JOHNSON, EMILIE BAILEY, POONEH GHANA

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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard

BIFFY CLYRO

OPPOSITES 14TH FLOOR

The Scots rockers go large with a double album featuring bagpipes, a mariachi band and gigantic festival singalongs

Over the course of their fourth and fifth albums (2007's 'Puzzle' and 2009's 'Only Revolutions') Ayrshire's Biffy Clyro took on the task of transforming themselves from a trio of leftfield weirdies to masters of melodic mega-rock. The next phase: consolidate their position and show they're capable of Foo Fighters levels of global fame. So they went to Santa Monica, California and got deeply into medical-grade marijuana, and things got heavy. Then in January 2012 came the big announcement: Simon Neil and brothers James and Ben Johnston were working on a full-scale double album. It would either be the pinnacle of their Rock Gods dream, or a long, drawn-out bullet to the temple. It was to be an audacious record with a loose concept: one half documenting the falling apart of relationships; the other, the picking up of pieces. Those parts would be called 'The Sand At The Core Of Our Bones' and 'The Land At The End Of Our Toes'. The resulting album clocks in at 78 minutes. To prepare to listen to it is to prepare to climb up Mount Biffymanjaro.

The adventure starts smoothly enough. But when spiky guitars meet harp strums on third track 'Sounds Like Balloons', things get scary. The lyrics reference the titles of both discs, refer to its painstaking, year-long production and proffer a warning to those voyaging inside this XXL-sized album: "*Ancient Rome, they built that fucker stone by stone/ This is not for your entertainment*", it barks. But its bark is worse than its bite. The song 'Opposites' follows, and it takes us into soft-rock territory, recalling – gulp – Scots rockers Del Amitri.

But the genius of Biffy Clyro has always been to straddle the line between experimental and anthemic. It's a knack that saw their 2010 single 'Many Of Horror' creep its way to Number One in the Trojan Horse-like disguise of *X Factor* winner Matt Cardle's debut single 'When We Collide'. It's a knack displayed again two tracks later on 'Biblical', a song with a chorus so massive it already sounds like 80,000 Reading festivalgoers are singing along. That's how the first disc continues, flipping between edgy and anthemic – Biffy's best modes. Sometimes it happens on the same track: 'Little Hospitals' pits a juggernaut chorus against a guitar solo that sounds like Brian May playing oompah style. A pained atmosphere hangs over CD1, broken only by the bit in 'The Joke's On Us' when "*our souls*" sounds like "*arseholes*".

By the time you reach the halfway point and prepare for CD2, you realise 'Opposites' is not, as feared, an unedited expanse of rock-band mind splurge, but two albums' worth of well-constructed songs. In the build-up to the record's release, details dripped through about the band's mindset during its construction. Drummer Ben Johnston was drinking, relationships in the band were faltering. But 'The Land At The End Of Our Toes' takes us into more life-affirming territory. Just like any good double album (hello, 'The White Album'), the second disc houses the album's strangest songs. Opener 'Stingin' Belle' has a bagpiper doing his tuneful squeaky dog-toy thing, 'Spanish Radio' has a Mexican mariachi band, and 'Skylight' features electronics that sound like the theme from *The Neverending Story*.

The album closes on an optimistic note, with Neil intoning "*I will love you till the end of time*" on 'Woo Woo' and issuing sweet nothings on 'Picture A Knife Fight'. And then it's over, you're exhausted, and the question is: have Biffy committed career suicide? Hell no. They've released a chunk of bombast that goes far beyond the recommended daily allowance. But for the sheer audacity of it all – and for mostly pulling it off – they need saluting. ***Dan Stubbs***

7

BEST TRACKS: 'Trumpet Or Tap', 'Stingin' Belle', 'Sounds Like Balloons'

PAMELA LITTKY, RICHARD JOHNSON

BIFFY ON...

...'OPPOSITES' SOUNDING AMERICAN

Simon: "It probably just seeped through. All the songs were written at home [in Scotland] but we lived here [in LA, to record the album] and it felt like home. Your mind's playing tricks on you. If it had been recorded in Auchinleck you'd have been like, 'Aye it's pure Auchinleck!'"

...BEING CALLED THE SCOTTISH FOO FIGHTERS

Ben: "They're the reason we started music so we'd never take anything bad from it, but after a while..."

Simon: "Now I think it's not a strong link. But they were a big influence, so it's a nice comparison."

James: "It's better than Arab Strap and Mogwai."

...THE FUTURE

Simon: "With the next three albums we'll be pursuing something different. We want our music to be a companion to people for their lives, and to signpost their lives with our music."

ETHAN JOHNS

IF NOT NOW THEN WHEN? THREE CROWS

He might have made a solid name for himself on the other side of the studio glass as a producer for Laura Marling, Ryan Adams and The Vaccines, but Ethan Johns is just as gently majestic when behind the mic. Quite rightly named Best British Producer at last year's Brit Awards, Johns' 10-track debut solo album is a placid but gutsy amble that pitches him as Bill Callahan dealing with a lazy hangover the morning after a pub crawl with Guy Garvey. As well as the coy croon of album opener 'Hello Sunshine' and the softly devastating 'Whip Poor Will', there's a sleazy stomper, 'Morning Blues', that wouldn't sound out of place on Nick Cave's dirt-diggin' soundtrack to last year's marvellous moonshine movie *Lawless*. 'Rally' takes a psychedelic turn, echoing the aforementioned's Bad Seeds, while album closer 'The Long Way Round' offers up some 1970s-style Brit-folk that treads the same eerie, evocative path laid by Fairport Convention and Nick Drake. More soon, Ethan? ***Etta Parsons***

8

BEST TRACK: 'Morning Blues'

FIONN REGAN

THE BUNKHOUSE VOL 1: ANCHOR BLACK TATTOO UNIVERSAL MUSIC IRELAND

Fionn Regan's fourth record sounds like what people who've never actually listened to Bob Dylan imagine Bob Dylan sounds like. The 31-year-old is a guitar-picking Irish folkie who recorded this album himself with just a four-track and a single mic, eagerly reciting his careful poetry while flicking at the strings as if trying to dislodge some chewing gum. There's none of the fierce passion, wicked wit or withering sarcasm of the real deal. Short of being cast as the baddie in a remake of *The Passion Of The Christ*, nobody's ever gonna shout "Judas" in anger at this guy. There are pretty moments scattered about, especially when he picks up a bit of verve on '67 Blackout' and the title track, but that constant guitar-plucking starts to grate long before the end of the album. Lyrically there are a few choice morsels (for example: "*Cat fight, swollen lip/Hair caught in the teeth of your zip*"), but taken as a whole it leaves a taste of saccharine. ***Kevin EG Perry***

5

BEST TRACK: 'Anchor Black Tattoo'

MATTHEW E WHITE

BIG INNER DOMINO

Many have tried to recreate the vibrancy and laidback groove of vintage soul-pop, but to absolutely nail it you need to be someone truly cosmic. Amy Winehouse just about managed it, and Matthew E White is one other such person, whose splendiferous seven-track beast has finally arrived in the UK. Born in Virginia Beach and raised in Manila by missionary parents, White – who bears an uncanny resemblance to hippy scientist Professor Denzil Dexter from *The Fast Show* – is a man with a unique take on the world. The song 'Big Love', with its bass groove, honky-tonk piano and quite possibly real celestial choir of angels, is the standout track, though there's not a moment of filler. Elsewhere the 29-year-old summons the spirit of his namesake Barry; the sweet soul of Isaac Hayes; and Randy Newman's contribution to the great American songbook to create a profoundly pleasing melange. ***Jeremy Allen***

8

BEST TRACK: 'Big Love'

Faces To Names...

Three reviewers, three questions

HAYLEY AVRON
Fave track at the moment?
"'Nightfalls' by My Gold Mask. A great mix of early Yeah Yeah Yeahs vocals and the dreaminess of Blouse."

ALEX DENNEY
Fave artist at the moment?
"King Krule will always be the coolest person in any room he's standing in."

LEONIE COOPER
Bowie for Glasto?
"I missed him last time, so this very much needs to happen."

THE HISTORY OF APPLE PIE

OUT OF VIEW MARSHALL TELLER

Horrors-endorsed east Londoners plunder the styles of the newly chic '90s. Tasty treat or dog's dinner?

Like close contemporaries Yuck, east London's The History Of Apple Pie hark back to a time when grunge was primed to explode and 'wet-look' was seen as a good thing for both hair gel and leggings. They couldn't be more early '90s if they came with Global Hypercolour sweat patches.

Of course, in the two years since Yuck's self-titled debut surfaced, the 20th century's final decade has become the hottest thing in hipsterdom, with London trendies swapping boat shoes for creepers and skinny jeans for, well, wet-look leggings. Even Pixie Geldof thinks she's one of US alt.rockers Mazzy Star in her new band Violet.

So is there any need for The History Of Apple Pie, with their transparently obvious nods to My Bloody Valentine, The Breeders and numberless shoegaze pop outfits of the era? Um, probably not. Do they look like they give a fuck? Hell nah! And 'Out Of View', engineered by The Horrors' Josh Hayward, is noisy, irreverent fun.

The quintet's songwriting partnership – romantic duo Stephanie Min and Jerome Watson – know instinctively that the trick to pulling off this shtick is to give it some welly and look like you're enjoying yourselves. As such, opener 'Tug' (digging the MBV-esque innuendo there, guys) rattles by with an urgency that borders on majestic. 'Mallory' has a terrific, needling riff and totally masters the sweet/sour thing in a way that recalls Kim Deal snorting popping candy. And 'You're So Cool' adds girl-pop touches to the fuzz-laden sound to winning effect – again, not a new idea, but nicely underplayed.

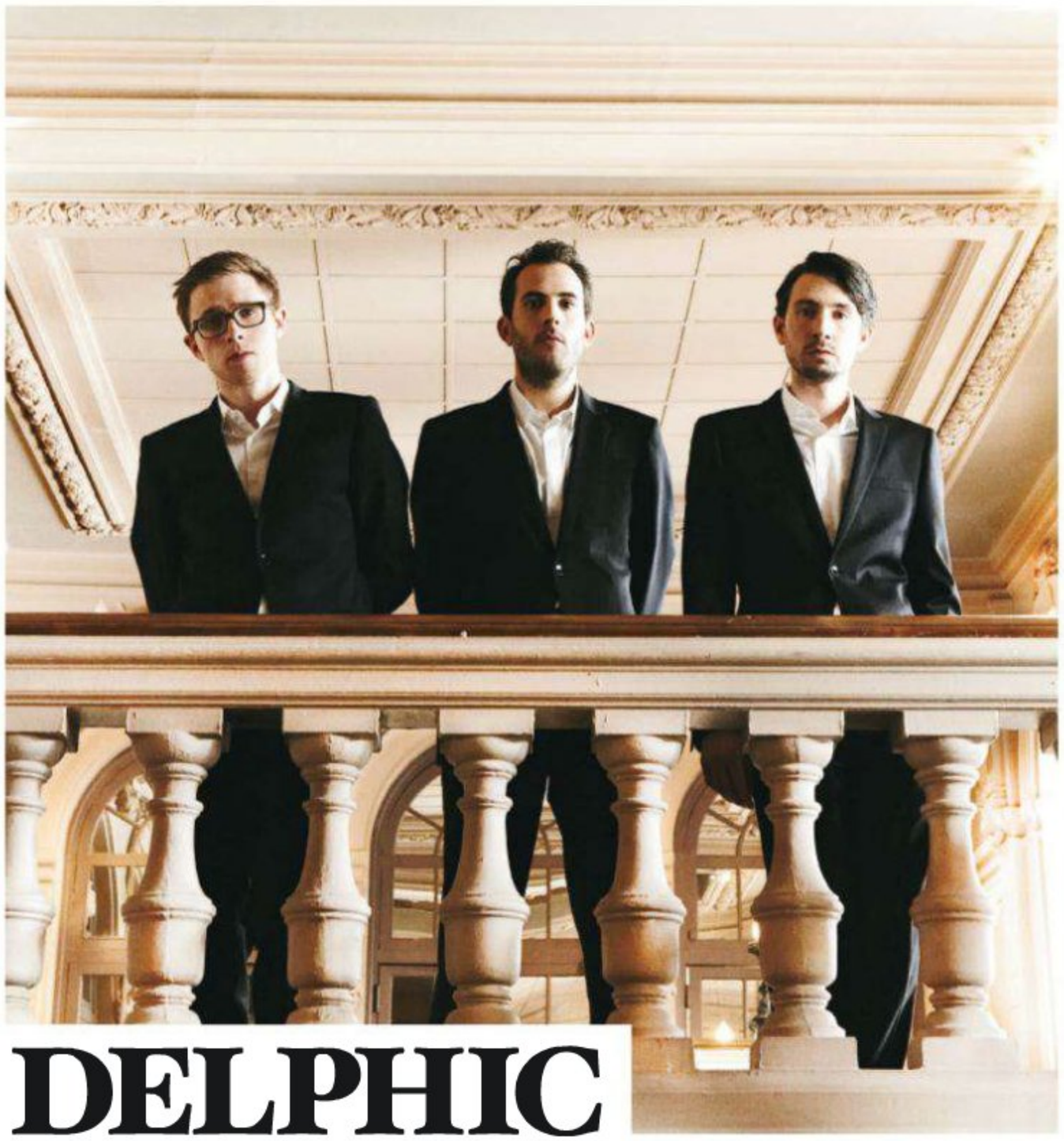
Watson's squally guitar soloing can lack imagination at times, but the muscularity with which he attacks the sawing chorus on 'Glitch', another standout, demands cap-doffage, and he repeats the trick on the bad-tempered 'Do It Wrong'. In contrast, Min's vocals evoke sleepytime divas like Bilinda Butcher and Blonde Redhead's Kazu Makino, offering a calm counterpoint to the album's clatter but never really matching the sensuality of either.

Sometimes, the overweening air of '90s-ness takes a turn into vaguely Britpop territory – they're big fans of Pulp and post-'The Great Escape' Blur, apparently – and the genre's preoccupation with sing-song melody comes to the fore. 'See You', for instance, could almost pass for early Lush, with added volume. And parts of the record even recall Sheffield's Longpigs. Anyone?

You could argue that there's something vapid about 'Out Of View' and its pining for an era when guitar bands really *meant* a damn. But when the filling's this good, there's no sense worrying about the shelf-life of Pie. ***Alex Denney***

7

BEST TRACKS: 'Tug', 'Mallory', 'You're So Cool'



DELPHIC

COLLECTIONS POLYDOR

Manchester trio's second shot at hugeness is a bit Passion Pit here, a bit dubstep there, but ultimately fails to launch

Three years ago, Mancunian trio Delphic were hyped up by tipsters promising that their debut album 'Acolyte' was going to change the world. The band's subsequent failure to launch was, therefore, puzzling. Their blend of dance and indie was less generic than most other things doing the rounds, and they seemed custom-built to become an arena-sized success. Returning three years after their first album was released, 'Collections' arrives with less expectation on its shoulders and talk from the band of channelling the music of Frank Ocean and Aaliyah.

"We didn't want to release something that would mean we could just go back on tour and have fun. We just want to make a really great record," synth player Rick Boardman told *NME* last year, and the beginning of the album will convince you that Delphic have ticked that box. 'Of The Young' and 'Baiya' burst out of the blocks, using first-album highlights like 'Halcyon' as a launchpad to push things forward and show that frontman James Cook is still capable of delivering festival-shaking choruses. Elsewhere on 'Collections', 'Freedom Found' comes on like Passion Pit, capturing the fizzing energy of euphoria in a way Delphic generally seemed unable to express first time around.

Unsurprisingly, however, the R&B direction they've hinted at is undetectable. At a push, the voicemail messages running through 'Tears Before Bedtime' sound a bit like Drake track 'Marvin's Room', but it might be best to file that claim alongside the countless bands who say they "don't even listen to indie" (hello, Kele from Bloc Party) but who sound like all they listen to is The Cure.

Perhaps the biggest problem with 'Collections', though, is 'Atlas', in which guitarist Matt Cocksedge embraces the wub and attempts to recreate the sound of a dubstep drop with his guitar. It's safe to say Skrillex has nothing to worry about. On its own it is painful, and on a larger scale it reveals the musical no man's land Delphic inhabit.

'Collections' is a confident and professional album, not all that different to 'Acolyte'. And it's not different enough. The musical landscape has changed since their debut was released in 2010. The UK dance music scene is stronger than ever, with the likes of Hudson Mohawke, SBTRKT and Disclosure taking innovative sounds from the underground into the mainstream, while guitar bands like Palma Violets, Tame Impala and The Horrors have reverted to a dirtier, more raucous and primal sound. Delphic fall between these two worlds and 'Collections' seems unlikely to appeal to fans of either. That long-awaited launch date may just have to wait a bit longer. ***David Renshaw*** **5**

BEST TRACKS: 'Of The Young', 'Baiya'

ADAM GREEN & BINKI SHAPIRO

ADAM GREEN & BINKI SHAPIRO
ROUNDER/DECCA

Adam Green, pal of The Strokes and former Moldy Peach, has hooked up with Binki Shapiro, former collaborator with Fabrizio Moretti in the luscious Little Joy, to tread dangerous ground. The old Nancy & Lee sultry-country patch is well-worn, and steering clear of godawful She & Him tweeness takes a deft hand and just the right balance of eeriness and ease. You'd think 31-year-old New Yorker Green, who's often strayed into try-hard 'I shagged a giraffe, ma!' alt-folk wackiness, would stumble. But the subtle, sleepy, silkily textured likes of 'Pity Love' and the spry, sly 'Just To Make Me Feel Good' are a sweet breeze. ***Emily Mackay*** **7**

BEST TRACK: 'Just To Make Me Feel Good'

FUNERAL FOR A FRIEND

CONDUIT DISTILLER

Frontrunners in South Wales' turn-of-the-century emo boom, Funeral For A Friend were pioneers of that dual-vocal style where one guy sings tearfully about heartbreak while another growls like he's trying to dislodge a particularly stubborn bit of phlegm. Following a mid-noughties turn into melodic alt-rock, 'Conduit' finds the Bridgend quintet revisiting their thrashy roots. There's an agreeable heft to 'The Distance', a very Funeral melding of nagging heaviness and yearning melody. But the departure of backing vocalist Ryan Richards robs the band of one of their dimensions, and come the lunk-headed thrash of 'Grey' you're left wondering if this renewed heaviness is there to paper over a lack of ideas. ***Louis Pattison*** **4**

BEST TRACK: 'The Distance'

SLEEVE NOTES

Best Sleeve Of The Week

Matthew E White – 'Big Inner'

Props to Matthew E White. He's sitting on a kiddy chair next to a toy bird and *still* looks cooler than whatever trend (wedge trainers! Neon flashes! Coloured bleached hair!) the *NME* office is trying this week.

Worst Sleeve Of The Week

Fionn Regan – 'The Bunkhouse Vol 1: Anchor Black Tattoo'

An arty scribble for people who own perfectly clean flats and refuse to drink anything but filtered water. These people never have sex, they just look at their really neat bookshelves and instantly have a multiple orgasm.

INDIANS

SOMETHING ELSE 4AD

A place where nostalgia and modernism collide, 'Something Else' is an album of string-laden, keyboard-heavy folk from a man called Søren Løkke Juul, aka Indians. The Copenhagen dweller initially seemed like a conservative choice for 4AD, a label that's veered to the leftfield lately with Grimes and Purity Ring. But Søren's material is both accessible and imbued with left-of-centre detail, such as the strings that crackle and echo like ancient memories under his wholesome vocal. At times, a lack of crescendo leaves his songs teetering on the precipice of drama. The money shot, though, comes with the title track – an epic, swirling conclusion to his debut. ***Hayley Avron*** **8**

BEST TRACK: 'Magic Kids'

THE RUBY SUNS

CHRISTOPHER MEMPHIS INDUSTRIES

Sometimes you need a breather from searing riffola and head straight for the territory marked 'fey as hell'. It's usually fiercely guarded by the likes of Destroyer, Passion Pit, Junior Boys and anyone else who thinks intelligent pop peaked in 1986, but The Ruby Suns (pretty much a one-man band – New Zealand's Ryan McPhun) have a worthy flag to plant. 'Christopher' is all dreamy lushness with synths that range all the way from zappy to squashy. Plus in the twinkling 'Kingfisher Call Me' and queasily funky 'Starlight', they've come up with decent fodder for your inner wimp. ***Matthew Horton*** **6**

BEST TRACK: 'Heart Attack'

ED MILES

LOCAL NATIVES

HUMMINGBIRD INFECTIOUS

Succulent second for the grizzly but lush LA quartet

Back when choral folk-pop made by the dainty hands of the bearded gentlemen in Midlake and Fleet Foxes was the height of indie cool, Local Natives' melodic 2009 debut 'Gorilla Manor' slipped neatly into the grizzly but lush zeitgeist.

On the follow-up, 'Hummingbird', the LA quartet's airy, heart-jolting harmonies are still present and correct – head straight to the grandiose middle of 'Black Spot' for potent proof – but this time around they're playing things a little differently. As well as roping in former tour buddy Aaron Dessner of The National to co-produce their second album, they've ditched the perpetual California sunshine to record in the less tropical environs of Montreal and Brooklyn. Though under Dessner's tutelage they haven't quite become doomy New York City street poets, on 'Hummingbird' there's a fresh depth and consideration, as well as some barefaced emotion, which has evidently rubbed off from time spent with the cult Ohio band of 'High Violet', 'Boxer' and 'Alligator' fame.

Sure, 'Columbia' runs the risk of being overly sentimental, all softly-softly piano, tortured falsetto and plaintive calls of "*Am I giving enough?*", but it avoids the gaping, Alicia Keys-sized schmaltz-trap by being so damn succulent. Though the buoyant pastoral calm of 'Heavy Feet' is striking, 'Mt Washington' – a nod to the newest hipster neighbourhood in their hometown – is the 11-track record's highlight. A throbbing three minutes, it rushes with the urgency of a runaway freight train carrying nothing but crates upon crates of coffee and Red Bull. Showing the same bubbling determination as the bracingly lopsided 'Breakers', it's an early contender for song of the year, with Local Natives themselves current frontrunners for unexpectedly brilliant comeback of 2013. ***Leonie Cooper***

8

BEST TRACKS: 'Mt Washington', 'Breakers', 'Black Spot'

DUCKTAILS

THE FLOWER LANE DOMINO

It's a touch unfortunate for New Jersey musician Matthew Mondanile that his latest album as Ducktails arrives almost exactly a year after 'Days', the last record his other band, Real Estate, put out. 'The Flower Lane' sounds a lot like it, but is nowhere near as good. He can be a compelling guitarist, and the Byrds-y/Marr-y squiggles on 'Ivy Covered House' deliver a Shins-esque guitar wash. From there on in, though, it's ploddingly lightweight. Mondanile has said that this album is a collaborative effort, but the lack of emotional engagement (and fun) suggests a bunch of friends who don't actually like hanging out together. ***Jamie Fullerton***

5

BEST TRACK: 'Ivy Covered House'

WOUNDS

DIE YOUNG IN AT THE DEEP END

'Dead Dead Fucking Dead', the world's intro to Dublin punk grandstanders Wounds, suggested a two-fingered flippancy about death. That was in 2010, and despite the interim period having seen one member almost perish (singer Aidan Coogan fell from a tall building), their outlook seems unaltered. 'Die Young' is a sometimes grisly attempt to resolve the conflicts between post-Blood Brothers hardcore histrionics, '80s goth glowering and the arena-rock-gone-punk of, say, The Bronx. Wounds' insistence on a gang mentality (all "*we*" this and "*we*" that) can be irksome, but you can understand why they pull together. ***Noel Gardner***

6

BEST TRACK: 'Choke'

The Rider

What we're watching and wearing this week

TV

My Mad Fat Teenage Diary

Follow 16-year-old Rae Earl (played by Sharon Rooney) as she negotiates gangs, parties and Britpop. The LOL-est thing on TV.

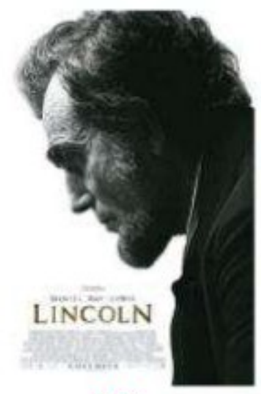
Watch it: Mondays, E4, 10pm

T-shirt

Bloodlust

Look! A new T-shirt brand dealing in high-quality organic printed tees. Pick from a range of prints including XOXO, some evil monkeys and a classic peace sign.

Buy it: £20 from *blood-lust.com*



Film

Lincoln

That's right, another OTT Oscar nominee. This week: Daniel Day Lewis as Abraham Lincoln, Tommy Lee Jones wearing a wig and Joseph '*Inception*' Gordon-Levitt star in this historical drama.

See it: In UK cinemas from Jan 25

THIS WEEK'S SINGLES

reviewed by NME's **TOM HOWARD**

CALVIN HARRIS FEAT TINIE TEMPAH

DRINKING FROM THE BOTTLE COLUMBIA

Calvin Harris is the pop-star equivalent of Gus Fring, the *Breaking Bad* character who mass-produces crystal meth in his secret underground lair. Instead of crystal meth, Harris makes Number One singles. Like crystal meth, there's a precise formula that guarantees the correct result every time, with very specific ingredients. For Harris these are: a massive guest, a squeaky keyboard line that counts as a riff, and a gigantic drop that'll have the innards of the Warehouse Project bouncing. Works every time. SATISFACTION GUARANTEED.

FRIGHTENED RABBIT

WOODPILE ATLANTIC

Any song or musician that mentions food is automatically brilliant: ex-chef rapper Action Bronson; the Oasis song 'Digsy's Dinner'; that bit in 'Niggas In Paris' when Kanye goes "*fish fillet*" – all brilliant. So although it is to wildly miss the point of this grand and emotional track to focus on the lyric "*removed from the red meat market*", it does throw up nice images of the Selkirk quintet being thrown out of a shop by an angry butcher. Which, you see, is brilliant.

DEVLIN FEAT DIANE BIRCH

REWIND UNIVERSAL/ISLAND

This aims to land a meaningful blow right in the heart of the strange and poppy genre of emo-rap that the UK will, at some point, regret creating. Professor Green, Wretch 32, others – they're all doing it. American singer Diane Birch is to English rapper Devlin on 'Rewind' what Emeli Sandé was to Pro Green on mega-hit 'Read All About It'. What this song fails to understand is that it's not really OK to copy a song that's had over 20million views on YouTube and expect no-one to notice. Eyes on you, Devlin.

CAVE PAINTING

LEAF THIRD ROCK RECORDINGS

Cave Painting are a five-piece band from Brighton who make mediocre indie-rock that isn't good and isn't bad and is, therefore, largely pointless. Like the clothes shop Burton. No-one buys anything from Burton. And if they do, it's only because all the other shops are closed and they need some pointy shoes for the Cave Painting show later. Next!

SCRUFIZZER

RAP RAVE

STAY FIZZY/MINISTRY OF SOUND

Miss the old Dizzee Rascal, do ya? Preferred him when he rapped so fast you had to listen over and over again to work out what he was saying, did ya? Liked him more when he had 'something to say' and didn't just bang on about being a bit mad the whole time, I suppose? Then 22-year-old west Londoner Romani Lorenzo would like a word, not least 'cos of 'Rap Rave', a tune that combines elements of rap and (yup!) rave into three minutes of machine-gun-fast YES.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

Just touching the same stage as Sam and Chilli was good enough for some

Chilli's wrist fetish was at its peak

PALMA VIOLETS

THE FORUM, TUNBRIDGE WELLS WEDNESDAY, JANUARY 9

Londoners play debut album in full for the first time. It's a raw, chaotic and triumphant celebration

Tonight is a very special night, as Tunbridge Wells' Forum – deserving winner of *NME*'s 2012 Best Small Venue Award – turns 20. It's a landmark occasion for the space and one, you'd assume, they'd want to celebrate by bringing in the big guns. Yet despite hosting both Foals and Frank Turner in this same week, they've chosen to celebrate with Palma Violets – who are not even a 10th of the age of the venue.

Tonight, see, is the first time Sam Fryer, Chilli Jesson, Pete Mayhew and Will Doyle have played their imminent (Feb 25! Feb 25!) debut album '180' in full. And if 2013 is a big year for the venue, it's sure as hell gonna be huge for the Lambeth boys as well. If you like your musical kicks served raw, chaotic, teetering on the edge of collapse and screaming with total youthful abandonment, then '180' *will* be your sound of 2013.

"We're coming for you," snarls bassist Chilli as the band walk out to confront the scrum. The statement would seem clichéd were it not for the next 45 minutes. Within two songs – the Clash-like bark of opener 'Rattlesnake Highway', followed by 'All The Garden Birds' – the band have already broken two snare drums. Everyone's too giddy to notice or care. The latter of the two tracks exemplifies the most exciting thing about the band: the dual-frontman dynamic that comes into play when Chilli's wild-eyed shouts pepper Sam's smooth baritone.

The howling climax of 'Tom The Drum' leads into 'Chicken Dippers', and the array of sleazy basslines and unhinged guitar freakouts amount to something far filthier than a track named after kids' processed food ever should. The band's debut single, 'Best Of Friends', is greeted like a two-decade-old favourite. And even the new tracks keep the momentum going. 'Johnny Bagga Donuts' closes the main set, with Chilli taking the vocal lead for an old-fashioned "pub-rock" (Chilli's own description) belter.

'Three Stars' brings down the pace as it makes way for Sam's soothing croon. And as the two frontmen launch into the crowd for a final romp with ridiculous closer 'Brand New Song', there's a whiff of triumph in the air about tonight.

Lisa Wright

BACKSTAGE WITH CHILLI AND SAM

THE FORUM, TUNBRIDGE WELLS
Sam: "Today is Jan 20... no, wait, it's the 20th anniversary of Tunbridge Wells Forum. A historic occasion! Tonight was stellar compared to last time we played. People jump in Tunbridge Wells, which is great."

PLAYING NEW TRACKS
Chilli: "Both went down well. It was mad actually. They're both so different – one's a slow one, one's a dance one – and they both did what they needed to do with the crowd. The crowd were very patient."

THE BEST BIT?
Sam: "The highlight of the set was definitely... when we went offstage."

RICHARD JOHNSON

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BRETON

BFI SOUTHBANK, LONDON FRIDAY, JANUARY 11

Breton are one of the most forward-thinking bands in the UK. While everyone from Muse to Two Door Cinema Club seems intent on proving their open-mindedness by 'going dubstep' or proclaiming a new-found love of Drake, south Londoners Roman Rappak, Adam Ainger, Ian Patterson, Daniel McIlvenny and Ryan McClarnon are quietly experimenting without fanfare. Tonight, as part of the British Film Institute's Sonic Cinema night, the band are backed by a selection of short films and a string quartet. It's a strange mix of past and future, but it works. In the venue's cinema/theatre space, the band are less animated than usual, but no less intense. And despite not playing some of the more straight-up bangers from last year's debut album 'Other People's Problems', there are still enough weird samples and guitar stabs for the set to feel at odds with the dignified surroundings. The record's finale, 'The Commission', is played live for the first time ever, its throbbing synth lines offset by the old-school grandeur of the string section. The propulsive rhythms of 'Wood And Plastic' – and its accompanying surveillance-style images – seem darker than ever. Breton have always been a band who do more than just write songs, but tonight they've made the other stuff as important as the music. As the judder of 'Edward The Confessor' proves, the band can write a huge tune. The fact they can translate it onto the big screen so successfully suggests they've hit on something special. ***Sarah Pope***

MIGUEL

SHEPHERDS BUSH EMPIRE, LONDON
SATURDAY, JANUARY 12

Dressed like James Dean and with moves like Michael Jackson – all stylish shimmies and spins – 27-year-old LA sensation Miguel isn't short of superstar mentality. "Do you like me, London?" he asks with the same smouldering pout that can be found on the stack of signed photos on the merch desk. It's just as well the answer from the crowd is a swoony roar of "Yes", because within three songs he's mimicking sex with his microphone. Welcome to the R&B that time forgot. Last year saw the rise of a gloomier guise for the genre; the tortured emoting of bump'n'whine specialists Frank Ocean and The Weeknd appeared to rewire modern urban music, with even the likes of Usher, who enlisted a then-unknown Miguel to write songs for him in 2008, following suit. Miguel himself is tonight out to prove there's life beyond his indie-crossover counterparts. He mostly succeeds. The 26-year-old is at his best on songs such as 'Adorn' – essentially Alicia Keys' 'Try Sleeping With A Broken Heart' with the shackles off – and the satin-smooth 'How Many Drinks', with its nonchalant chorus: "*How many drinks would it take you to leave me?/Yeah you look good and I got money but I don't wanna waste my time*". Few walk out blown away, but it should come as a relief to the time-conscious lothario that no-one's wasted their evening. ***Al Horner***

DUTCH UNCLES

SHACKLEWELL ARMS, LONDON TUESDAY, JANUARY 8

"It's just a bit sweaty," decides Duncan Wallis, singer in Manchester math-pop sophisticates Dutch Uncles, poised over an electronics board that has broken down mid-set. "We only bought the bloody thing last week." Such is the humidity at their first London show in support of new, third album 'Out Of Touch In The Wild', the moisture has left their equipment – to use the technical term – fucked. Turns out there *are* drawbacks to being so adept at making art-dance thumpers that any crowd you play to can turn the venue into a makeshift greenhouse. With their mesh of jerky time signatures and melodic inflections, the temptation is to bracket Dutch Uncles in with fellow Mancunians Everything Everything. But while EE's new opus, 'Arc', is a future-themed art-pop odyssey, Dutch Uncles carry a touch of the past with them, with nods to Sparks' pulsating synth-party mastery and the cyclical polyrhythms of Steve Reich. Tonight they're scintillating, whirring through songs from their back catalogue. Stuff like 'Cadenza' and 'Dressage' lose none of the surgeon's-knife precision of the recorded versions, working their way intelligently through passages of chiming, looped guitars, electronic xylophone and booming drums like a Mensa version of The Rapture. The biggest roar of the night is reserved for recently glimpsed single 'Fester'. "*Chills me to the bone, chills me to the bone*" rings its chorus. Everyone here knows the feeling. ***Kurt Murphy***

EUAN ROBERTSON

KENDRICK LAMAR

02 ABC, GLASGOW WEDNESDAY, JANUARY 16

Last year's biggest breakthrough hip-hop artist kicks off his biggest UK tour in Scotland's very own 'mAAd City'

I won't name names, but a couple of months back *NME* spoke to a synth-pop band who boasted about how their new album "flowed like the Kendrick Lamar record". That's when we knew it had happened; that the embrace of the 25-year-old Compton rapper by the white hipster establishment had gone from merely stifling to outright asphyxiating, and that every cred-hungry indie musician with a blog to impress now had a new go-to name to drop. Lamar himself, however, is talented enough to withstand all of that shit. "We didn't run to the mainstream," he says at one point tonight, "we made them motherfuckers come to us."

In truth, last year's major label debut 'Good Kid, mAAd City' was always going to find a wider audience. Hell, it *deserved* one. Lamar's coming-of-age fable about navigating the tragedies and temptations of a Compton adolescence was a truly special record, but tonight's set draws just as heavily from 2011's 'Section.80', and the two tracks people go craziest for – 'Westside, Right On Time' and 'Cartoon & Cereal' – didn't even make the cut on either. When hype is earned, it's difficult to fight against. Not that there are many doubters left to silence.

Within minutes of arriving onstage Lamar declares, with customary braggart's logic, that since "this is my first time here, this is history already!" If that's the case, history will remember tonight as not only being pretty damn great, but also a long time coming: every test he sets the audience to see who among them "has been fucking with me from day one" is passed *en masse*. Older tunes like 'Look Out For Detox' and 'P&P' are met with the same enthusiasm as breakout ones like 'Swimming Pools (Drank)' and 'Poetic Justice'. Each song is welcomed like a classic. Lamar is happy with this, and as he bids the crowd farewell promises that "I will always come back to you motherfuckers". It's safe to assume that these motherfuckers will always be happy to receive him. ***Barry Nicolson***

KENDRICK ON...

...GLASGOW
"The tour's been going great. This is my first time in Glasgow. I actually hadn't heard that much about it before tonight, but there's a lot of energy out there. A *lot* of energy. And a lot of good people here, too. I'm adapting."

...SUCCESS
"Since the album came out, the biggest thing about my life that's changed is the work. I'm on the road a lot more, working all the time. It's getting busier, for sure. But it's better, of course."

...THE FUTURE
"I'm doing an album with J Cole later this year, once we find the time. We're just looking for the time to get into the studio, then we'll get to it. I can't give you a release date because we need to make the music first!"

DAUGHTER

HOLY TRINITY CHURCH, LEEDS

TUESDAY, JANUARY 15

Gorgeous simplicity in a beautiful setting

A huge neon cross hangs over the stage of the Holy Trinity Church, draped in fabric. It looms large over the sold-out crowd, members of which are huddling on the pews, in the aisles, or sitting down on the cold stone floor. The cross offers little protection against the piercing emotion of Daughter's earthy songs, which are amplified in volume and intensity between the building's towering columns.

4AD's spring signings introduce themselves with 'Shallows', a gentle welcome to the set with its sparse and plucked intro. "*Let the water rise*", sings Elena Tonra, as Igor Haefeli joins her with his intertwining guitar lines and Remi Aguilella's drums step in to bolster the sound. It's a stark beginning. Elena barely looks up; her fringe hides her eyes as she sings. By third song 'Run' her voice takes on a rough and husky hue, as though her lungs have finally overcome the icy temperatures. Here there's a glimpse of where the darkness of Daughter's songs comes from. She might not look you in the eye, but she'll betray her darkest thoughts with grace.

In 'Youth' from 2011's 'Wild Youth' EP, the London-based trio have an unlikely hit – a song about dead relationships and bitterness that soundtracked 2012's Tour De France. Tonight there's a shuffle of familiarity among the audience as its lilting intro plays out. Newer songs are just as well received. 'Lifeforms' is a highlight, with Elena's woollen voice forced out over the oppressive build of guitar and drums. She splutters the last line "*Clean up the dirt you leave behind*", and clings to her own words like she's scared of the silence that will follow.

'Smother' feels like a regretful goodbye: "*I wish I'd stayed inside my mother*", she purrs. The song's anti-climactic end feels final, but instead we pause to sing a tuneless 'Happy Birthday' to the now 23-year-old singer. The band end with 'Home', a slow lament that creates a real sense of longing. There's no encore. Daughter are far too humble to outstay their welcome. They exit, graciously unaware of their own charms. ***Hayley Avron***

What Twitter Thought

@h3y_th3r3_
"Can't get over how good Daughter were in Leeds last night, was worth the wait in the cold!"

@sambryan_artist
"Super duper gig tonight!! @ohdaughter at Leeds Trinity Hall"

@TinyNat
"@ohdaughter – Hope you had a fab birthday! Your gig tonight in Leeds was spellbinding! Now go out and, as you put it, get 'destroyed'"

ZEBRA KATZ

CORSICA STUDIOS, LONDON

THURSDAY, JANUARY 10

A night of energetic, cheeky filthiness. Be prepared

Rapper Zebra Katz and his hypewoman Njena Reddd Foxxx prowl onto the stage at London's Corsica Studios, monotonously barking "Sex. Sells". Katz looms slowly to the industrial and barren 'Mr Roachclip', his black sunglasses, leathers and triple-peaked fez making the 25-year-old New Yorker look like a Black Panther judderman.

The A-list would be a much madder and freakier thing if Zebra Katz were part of it

The mood switches as the DJ spins the fumbled acoustic guitar strums of 'Hipster' and the duo drop dated lingo to put the crowd at ease: "Heeeey Londizzle!" The language is all part of the act. "*Mercedes, Rolls, glides over five hoes*" on the tumbling beats of 'Hey Ladies'; "*black diamonds, champagne*" on the sparse, dragging 'ICU'; "*champagne room... where Lindsay and Kate do slides of cocaine*" on the siren-laden 'DNS'; "*I sip champagne and bump cocaine to the beat*" on the housey 'Champagne Cocaine' – they're all imaginings of the dark corners of the A-list, a prediction of how much madder and freakier it'd be if Zebra Katz was part of it. Elsewhere it's darker, as on the violin-laden soul jam 'Red River' when Njena wafts her dreadlocks and Zebra cuts silhouettes in the smoke while garbling "*mushy pussy*". The pair's energy seems to wane as they yell "*fuck you Cupid and your whole crew*" and collapse onto each other towards the end of the set. But it's just a ruse, as they bound into singalong cuss-anthem 'Ima Read' by asking the audience: "Is the library open? Have you all got your library cards?" The whole room's energy levels are back up to maximum. ***Sophie Wilkinson***

TOM MARTIN, DEREK BREMNER

WOLF ALICE

THE OLD BLUE LAST, LONDON

TUESDAY, JANUARY 8

The one-in-one-out door policy of this free gig is testament to the hype surrounding Wolf Alice, but the reality is that they're a quartet still very much finding their feet. Assorted members of Peace and, oddly, Luke from The Kooks, watch as Ellie Rowsell delivers an intense 'Leaving You', a remnant of the band's days as a folkier outfit. Elsewhere, brand new song 'Fluffy' shows the band's transition into grungier territory is proving effortless. Newer songs 'Nosedive' and 'Bros', however, fail to make a lasting impression. A few more special moments and Wolf Alice could well have a set worth hyping on about. ***David Renshaw***

COVES

QUEEN OF HOXTON, LONDON

SATURDAY, JANUARY 12

Do you have nightmares about Beach House trapped in an empty house being stalked by The Kills? So do Leamington Spa's psych-pop duo Coves, hitting a sweaty stage past midnight to writhe through '60s girl group anthems that fly in the face of current opinion that psychedelic intrigue absolves you from having to write tunes. 'No Ladder' is a febrile, subterranean pop clatter akin to prime MGMT and 'Cast A Shadow' is Sleigh Bells injected with a dose of The Supremes. Coves are catchy *and* cavernous, and in Nico-esque singer Rebekah Wood they have a cruel chanteuse crushing indie hearts with a mere sneer. ***Mark Beaumont***

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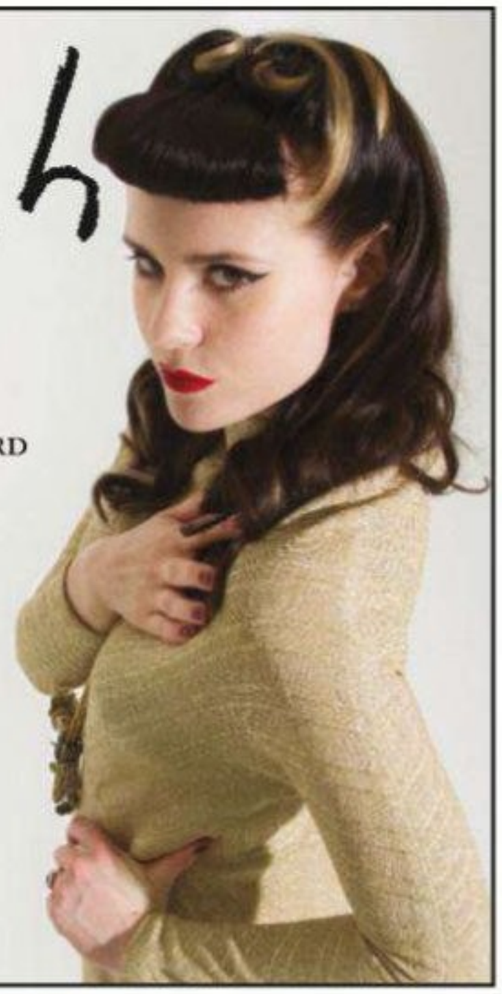
Kate Nash



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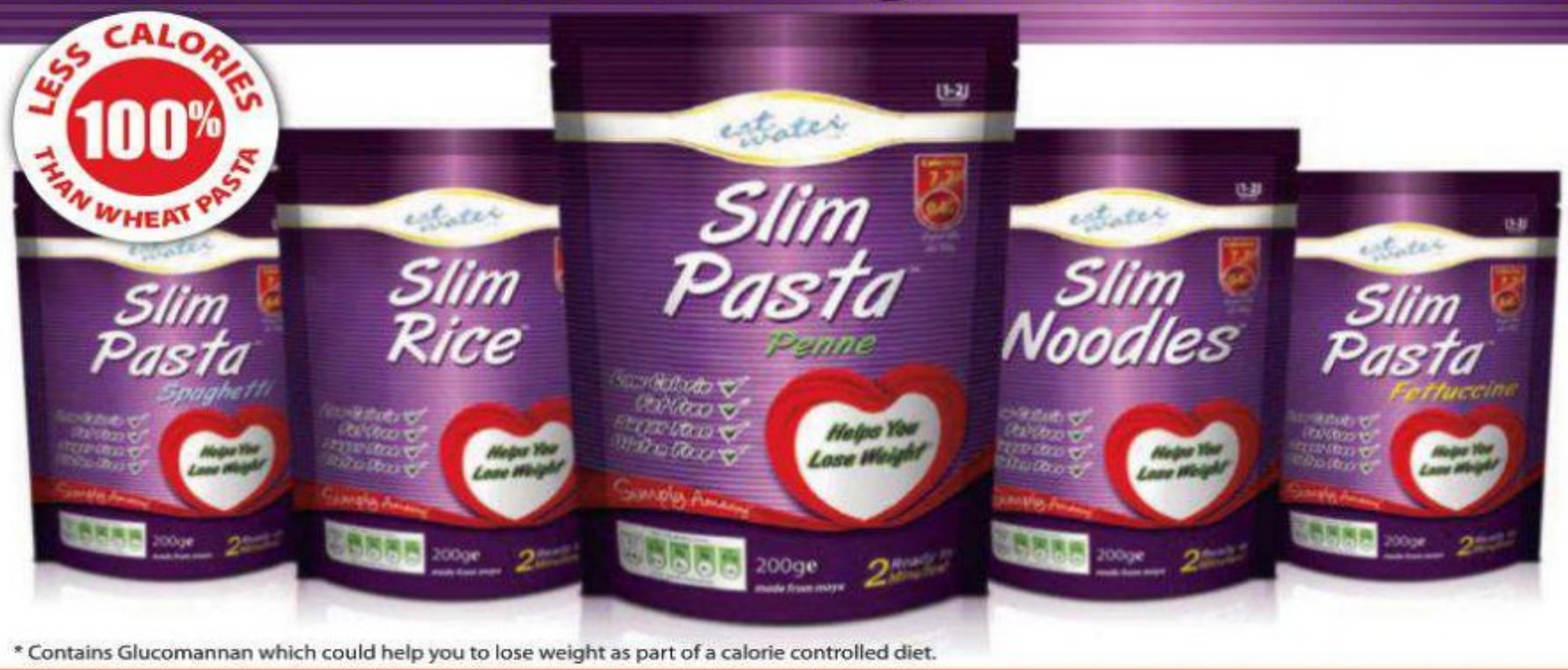

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STARTS: Glasgow Broadcast, Feb 25

DON'T MISS

Iceage return to the UK in February to make everyone wonder, "Why aren't all gigs as good as this?" The Danes' sets might even be longer than 20 minutes now, thanks to the release of a second album, 'You're Nothing'. Recorded on the Danish island of Møn last May, it's a leap forward from debut 'New Brigade', with lyrics such as "*Wants me to take her/But blockades run through my veins/Something denies coalition with you*" ('Coalition') taking a more thoughtful tack than say, the pounding cry of 'Broken Bone'. There's even a slow one! If they play it live, treat it as a breather before getting back up the front and giving them hell. They play Glasgow Broadcast (Feb 25), Liverpool Shipping Forecast (26), Sheffield Shakespeare (27), London Electrowerkz (28), Brighton Prince Albert (Mar 1) and Nottingham Chameleon (2).

INDIANS

STARTS: Brighton Prince Albert, Jan 30

The new 4AD signings play four UK dates: Brighton, Bristol Louisiana (Jan 30), London Lexington (Feb 1) and Manchester Trof Fallowfield (2).

TAMARYN

STARTS: London 93 Feet East, Jan 31

The nu-gaze stars, who released their second album 'Tender New Signs' last year, play London, Brighton (Feb 1), Bristol (2) and Leeds (3).

NME AWARDS TOUR

STARTS: Newcastle O2 Academy, Feb 7

Django Django, Miles Kane, Peace and Palma Violets head out on this year's NME Awards Tour, starting in Newcastle.

AMATEUR BEST

STARTS: London Rough Trade East, Feb 8

The comics fan and Double Denim signing plays his first live show next month. Debut album 'No Thrills' is out Feb 4.

WOLF ALICE

STARTS: London Waiting Room, Feb 11

The 'Fluffy' band play an NME Awards show and then visit Portsmouth, Brighton, Manchester, Leeds, Sheffield and Birmingham (ends Feb 23).

CHARLIE BOYER AND THE VOYEURS

STARTS: London Hoxton Bar & Kitchen, Mar 4

The Toy and Horrors-affiliated band do their kraut-goth thing at the Hoxton Square venue.

THEME PARK

STARTS: Bristol Louisiana, Mar 11

The London band take their brightly coloured shirts and debut album 'Theme Park' (out Feb 25), on a spin round the UK (ends Mar 22).

FICTION

STARTS: Portsmouth Registry, Mar 15

The four-piece, who release their debut album for Moshi Moshi in March, are heading off on a 15-date tour of the UK's major cities.

KATE NASH

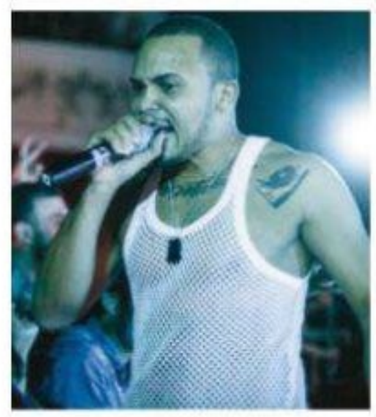
STARTS: Manchester Gorilla, Apr 20

In addition to her NME Awards show, Kate Nash heads to Manchester to play tracks from upcoming riot grrrl-inspired album 'Girl Talk' (out March 4).

BRING ME THE HORIZON

STARTS: Newcastle University, Apr 30

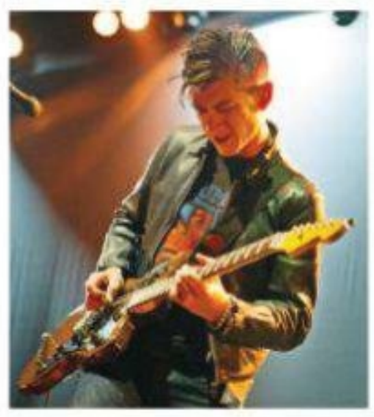
Along with 'special guests', the Sheffield metal band will destroy Newcastle, Glasgow O2 ABC (May 2) and London KOKO (7).



MAJOR LAZER

STARTS: Sheffield Plug, May 1

Diplo and Switch unite as Major Lazer for four UK dates: Sheffield, Oxford O2 Academy (May 2), Bristol O2 Academy (3) and London Roundhouse (4).



ARCTIC MONKEYS

STARTS: Valencia Benicàssim Festival, Jul 18

Arctic Monkeys are one of this year's Benicàssim headliners. Wonder what kind of hair Alex will have...

TOM MARTIN, JORDAN HUGHES, JENN FIVE, DAN KENDALL, DAN DENNISON, PIETER M VAN HATTEM

PICK *of the* WEEK

What to see this week? Let us help

TWO DOOR CINEMA CLUB

STARTS: Newcastle O2 Academy, Jan 24

NME PICK

Q: Are Two Door Cinema Club superfans The Basement People excited about the Northern Irish band's forthcoming UK tour? A: Yes, very. "It's fair to say Two Door ARE the future," wrote one fan on Twitter. "INSANELY PSYCHED," wrote another. A third has figured out that singer Alex Trimble has a "hotter younger brother". Creepy. Expect the number of superfans to swell on a daily basis as the band have gone from strength to strength since 'Beacon' went to Number Two (damn you, The Vaccines) back in September 2012. They've *already* sold all 10,000 tickets for London's Alexandra Palace in April, so catch them in slightly more modest venues this week as they play Newcastle, Manchester Apollo (Jan 25, 26), Southampton Guildhall (28) and Nottingham Rock City (29). Next week they travel to Cardiff (31), Birmingham (Feb 1, 2), Aberdeen (4), Glasgow (5), Leeds (7) and London (8).

Everyone's Talking About MYKKI BLANCO

STARTS: Brighton Green Store Door, Jan 28

This poet, rapper and actor might be unknown in the UK but the US has been getting on board with tracks from mixtape 'Cosmic Angel: The Illuminati Prince/ss'. If you like the sound of "hip-hop music, rave hip-hop music, but in a punk way" get down to Brighton and London Birthdays (Jan 29) this week.

Don't Miss METZ

STARTS: Manchester Soup Kitchen, Jan 28

Get your earplugs ready and elbows prepped for some next-level pushing and shoving, 'cos Canada's Metz are coming back to the UK to show every other band with pretensions of being 'loud' how it's really done. They play Manchester, Glasgow Broadcast (Jan 29), Leeds Brudenell Social Club (30) and Brighton Green Store Door (31).

Radar Stars THUMPERS

STARTS: Leeds Nation Of Shopkeepers, Jan 23

London duo Marcus Pepperell and John Hamson Jr used to be in heavy new-ravers Pull Tiger Tail. Thumpers make a very different sound. Single 'Dancing's Done' (due soon) is high-spirited indie that sounds like it's got waaay more than two people making it. See them in Glasgow (Jan 24), Newcastle (25), and Nottingham (26).

DAN DENNISON, ANIKA MOTTERSHAW, GUY EPPEL, AMY BRAMMALL, JENN FIVE, JORDAN HUGHES, RACHAEL WRIGHT

WED–THURS

January 23–24

WEDNESDAY, JAN 23

BELFAST
Funeral For A Friend/Such Gold/Major League Limelight 028 9032 5942

BIRMINGHAM
The Blackout HMV Institute 0844 248 5037
Harty Jam House 0121 236 6677

BRIGHTON
Abi Wade/Holy Vessels/Plasticine Prince Albert 01273 730 499
Born Gold/Us Baby Bear Bones Green Door Store 07894 267 053

BRISTOL
Cardinal/Point To The Sun Louisiana 0117 926 5978
Caves/Southpaw Fakers Croft (Front Bar) 0117 987 4144
Cory Chisel St Bonaventure 0117 929 9008
Sylosis/Devil Sold His Soul Fleece 0117 945 0996

CARDIFF
Bolt 10 Feet Tall 02920 228883
The St Pierre Snake Invasion The Moon Club

GLASGOW
Bell X1 King Tut's Wah Wah Hut 0141 221 5279
Hamell On Trial Oran Mor 0141 552 9224

LEEDS
Expelaires Empire 01132 420868
Passenger Brudenell Social Club 0113 243 5866
Thumpers Nation Of Shopkeepers 0113 203 1831
The Yawns Wharf Chambers

LIVERPOOL
The Broadcast Shipping Forecast 0151 709 6901

LONDON
Anal Penetration/Gout/Infected Society The Unicorn 020 7485 3073
Awkward Half Moon 020 7274 2733
Dexters/As Elephants Are/Crystal Bats Hoxton Square Bar & Kitchen 020 7613 0709
Emily & The Woods Club Surya 020 7713 6262
Empire Divide/Mothership Monto Water Rats 020 7813 1079
Fimber Bravo/Oliver Coates Servant Jazz Quarters
The Heatwave Social 020 7636 4992
Matthew E White/Elephant The Lexington 020 7837 5387
Milo Greene St Pancras Old Church
Orli Nyles/Emma Stevens Dublin Castle 020 7485 1773
The Slumbertones/Rafaella Barfly 0870 907 0999
Tropa Macaca/Helm/Fractal Skulls Sebright Arms 020 7729 0937
Wolfhound Good Ship 020 7372 2544
Yoofs/Playlounge/Safari Park 93 Feet East 020 7247 6095
Please/Brolin/Syron Old Blue Last 020 7613 2478

MANCHESTER
The Computers Roadhouse 0161 228 1789
Paloma Faith O2 Apollo 0870 401 8000
Stubborn Heart Trof Fallowfield 0161 224 0467

NORWICH
The Joy Formidable/We Are Animal Waterfront 01603 632 717

OXFORD
JD McPherson/Sean Rowe Bullingdon Arms 01865 244516

READING
Death Of An Artist/Try Me/Love Me/Northpaw The Facebar 0118 956 8188

SHEFFIELD
Sara Watkins Greystones 0114 266 5599

STOKE
Kosmos Keele University 01782 621111

TUNBRIDGE WELLS
Black Light Burns/Jayce Lewis/Ugly Love The Forum 0871 277 7101

WREXHAM
Tha Bozz Glyndwr University 019 78 29 30 72

YORK
The 1975 Fibbers 01904 651 250

THURSDAY, JAN 24

BATH
Centrefolds Moles 01225 404445

BELFAST
Stealing Sheep McHugh's 028 9050 9999

BIRMINGHAM
Menace 67/Never The Last Breath Roadhouse 0121 624 2920
Tussk/Syren City Flapper 0121 236 2421

BRIGHTON
Gnarwolves/Broker/If Heroes Should Fail Prince Albert 01273 730 499

BRISTOL
Chaos On A Crimescene/Social Flatline Croft (Main Room) 0117 987 4144
Jet Pack/Filthy Rich And The Catflaps Croft (Front Bar) 0117 987 4144

CAMBRIDGE
Leddra Chapman Portland Arms 01223 357268

CARDIFF
On The Rocks 10 Feet Tall 029 2022 8883
Polaris/Tom Jenkins Undertone 029 2022 8883
Section5 Buffalo Bar 02920 310312

DERBY
Cannabis Corpse/Ghoul The Hairy Dog

DERRY
Funeral For A Friend Nerve Centre 028 7126 0562

EDINBURGH
John Murry Voodoo Rooms 0131 556 7060

EXETER
Rough Cut/Cry Havoc/Blackwater Cavern Club 01392 495 370

GLASGOW
Carnivores/United Fruit King Tut's Wah Wah Hut 0141 221 5279
Cerebral Bore/Warpath Stereo 0141 576 5018
The Computers Bar Bloc 0141 574 6066
The Pictish Trail/Eagleowl Art Club 0141 248 5210
This Is The Kit Oran Mor 0141 552 9224
Thumpers School Of Art 0141 353 4530

HOVE
Jonathon Brown Brunswick 01273 735254

LEEDS
Bonnie Mac Band New Roscoe 0113 246 0778
Sam Russo Wharf Chambers
The 1975 Cockpit 0113 244 3446

LEICESTER
Steve Parker Musician 0116 251 0080

LIVERPOOL
Light Years/Lower Lands/Draw The Line Elevator Bar 0151 707 1137
The Spin Doctors Eric's Club

LONDON
Abigail Hubbard/The Little Unsaid Underbelly 020 7613 3105
Amaryllis Camden Rock 0871 230 1094
Amir Haider/Spry The Bedford 020 8682 8940
Ben River Bedroom Bar 020 7613 5637
The Blow Monkeys Assembly Hall 020 8577 6969
Daughter/Lay Low Hackney Empire 020 8985 2424
Flume XOYO 020 7729 5959
Fur/Vibrations Of Sound Hackney Attic 0871 902 5734
Hudson Taylor Barfly 0870 907 0999
The KVB Shacklewell Arms 020 7249 0810
Lizzie Deane Troubadour Club 020 7370 1434
Lost Angels/The Scams Underworld 020 7482 1932
Nell Bryden Roundhouse 020 7482 7318
Paul Banks KOKO 020 7388 3222
Rue Royale Windmill 020 8671 0700
Seekae/Rounds Servant Jazz Quarters
Serafina Steer St Leonard's Church 020 7739 2063 Đ
The Soft Pack Cargo 020 7749 7840
Sweet Empire/Home Advantage/Cement Matters Urban Bar 020 7247 8978
Sylosis/Devil Sold His Soul/Chimp Spanner O2 Academy Islington 0870 477 2000
The Talks/The Snare Club Surya 020 7713 6262
What Now The Lexington 020 7837 5387
Will And The People Power's Bar 020 7287 3834
Yucky Slime/Playlounge/Poledo Buffalo Bar 020 7359 6191

MANCHESTER
Bell X1 Ruby Lounge 0161 834 1392
Cory Chisel The Castle 0161 237 9485
Findlay Soup Kitchen 0161 236 5100
JD McPherson/Sean Rowe Deaf Institute 0161 330 4019
The Maddigans/This Is How We Fall Dry Bar 0161 236 5920
Paloma Faith O2 Apollo 0870 401 8000
Stuart McCallum Band On The Wall 0161 832 6625
The Whip Sound Control 0161 236 0340
Young Kato Alter Ego 0161 236 9266

NEWCASTLE
Hattie Murdoch/Nick Gladdish Bridge Hotel 0191 232 6400
Petunia & The Vipers Cluny 2 0191 230 4474
Two Door Cinema Club O2 Academy 0870 477 2000

NORWICH
Neon Asylum Brickmakers 01603 441 118

PORTSMOUTH
We The Kings/Blitz Kids Wedgewood Rooms 023 9286 3911

SHEFFIELD
Black Light Burns/Jayce Lewis Corporation 0114 276 0262
Passenger/Stu Larsen Plug 0114 276 7093

SOUTHAMPTON
Grandmaster Flash Junk Club 023 8033 5445

YORK
Summer City Fibbers 01904 651 250
The Yawns/Dead Birds/Asio's Eyes Basement 01904 612 940

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FRIDAY
January 25

BATH
The Portraits Curfew Inn 01225 424 210
BELFAST
The Joy Formidable Limelight 028 9032 5942
BIRMINGHAM
Among The Echoes/Before The Story Ends O2 Academy 3 0870 477 2000
The Computers Sunflower Lounge 0121 632 6756
Hot Foot Roadhouse 0121 624 2920
I Hate You More/Escape Avenue Route 44 0121 708 0108
Our Dystopia/One Ton Bullet Flapper 0121 236 2421
RID/Purple Stereo Actress & Bishop 0121 236 7426
The Subterraneans Jam House 0121 236 6677
Sylosis O2 Academy 2 0870 477 2000
The Traps/The Bombergs Hare & Hounds 0870 264 3333
BRIGHTON
The Daunt Shades Sticky Mike's Frog Bar 01273 749 465
In Dynamics/District Myths The Haunt 01273 770 847
Suave Debonair/Rum Committee Prince Albert 01273 730 499
BRISTOL
Armchair Committee/Brockley Forest Mother's Ruin 0117 925 6969
Dixon/NY Stomp Motion 0117 972 3111
The Heatwave Exchange 0117 9304538
Nell Bryden Louisiana 0117 926 5978
RL Grime Thekla 08713 100000
Spiro St George's Hall 0117 923 0359
Syren City/Koshiro Croft (Main Room) 0117 987 4144
TOYS/Horowitz Stag & Hounds 0117 929 7048
CARDIFF
Cut Ribbons Buffalo Bar 029 2031 0312
Disclosure/Redlight/Karma Kid University 029 2023 0130
Fancy Footwork 10 Feet Tall 029 2022 8883
Menace Bogiez 029 2034 1463
We Are The Afterglow Undertone 029 2022 8883
CARLISLE
Hollowpoint/Triverse Massacre/Bloodthread Club Rock 01228 817523
EDINBURGH
The Gillyflowers/King Eider Voodoo Rooms 0131 556 7060
Peter And The Test Tube Babies Citrus 0131 622 7086
EXETER
Adam Isaac University 01392 263519
GLASGOW
Black Light Burns Cathouse 0141 248 6606
Logan King Tut's Wah Wah Hut 0141 221 5279
The Maddigans/Picnic Basket Nosedive Ivory Blacks 0141 221 7871
HOVE
Crows Parliament Brunswick 01273 735254
KIRKCALDY
The Pictish Trail/Eagleowl Adam Smith Theatre 01592 260498
LEEDS
Anal Penetration/Infected Society Royal Park Cellars 0113 274 1758
Batteries Fox & Newt 0113 243612
Future Proof Nation Of Shopkeepers 0113 203 1831
Lost Harbours Wharf Chambers
Rory Holl & The Men New Roscoe 0113 246 0778
Signed Anonymous/Silence Will Fall Eiger 0113 244 4105

SBTRKT, Victoria Warehouse, Manchester

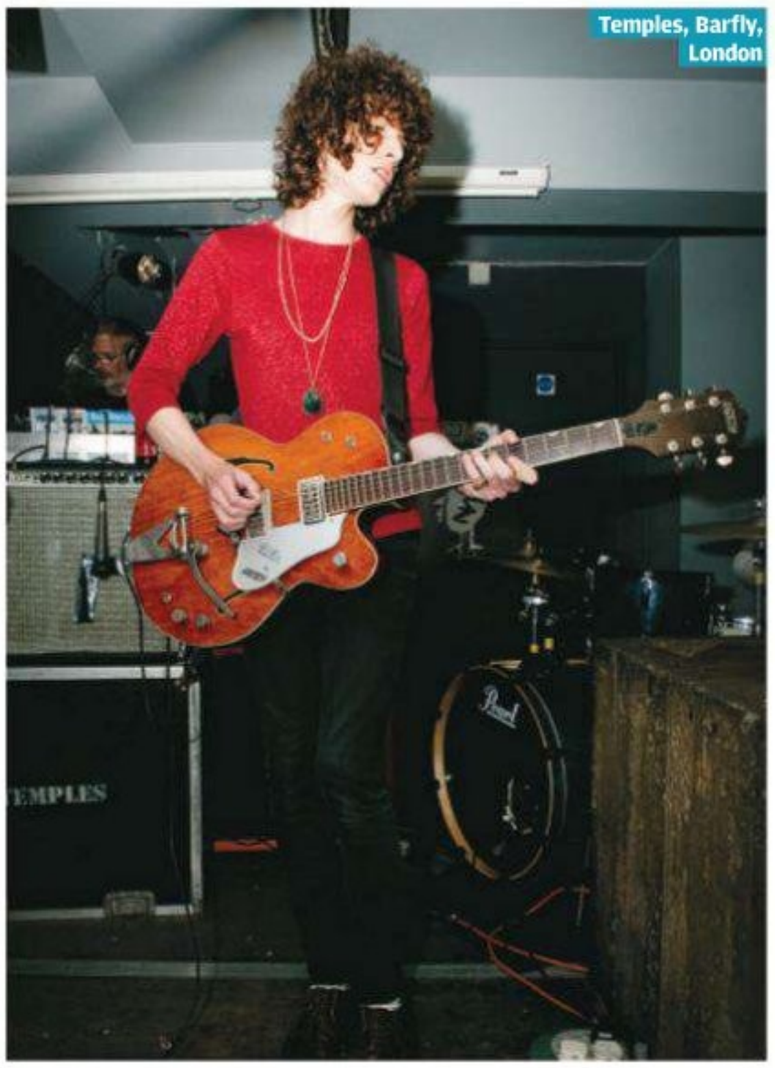
The Superlatives The Library 0113 244 0794
We The Kings Cockpit 0113 244 3446
999/The Fuckwits Cockpit Room 3 0113 2441573
LEICESTER
Annie Dressner The Cookie Jar 0116 2531212
The Black Dogz Shed 0116 262 2255
Giants/Napoleon Soundhouse 07830 425555
The Silver Factory/The Yearning Firebug 0116 255 1228
LIVERPOOL
Ninkharsag/Crypt Lurker Pilgrim 0151 625 1446
The Spares/Twelve Bars/The Cappellas/No Distance Between O2 Academy 2 0870 477 2000
Toy Hearts/Marc Sunderland View Two 0151 236 9555
Vanity Box Lomax 0151 236 4443
LONDON
Aeroplane/Cosmonauts/Dimitri From Paris XOYO 020 7729 5959
Bell X1 Bush Hall 020 8222 6955
The Blackout/Sonic Boom Six Electric Ballroom 020 7485 9006
Boys Noize Village Underground 020 7422 7505

CLUB NME
LONDON
SONS AND LOVERS
KOKO
0844 847 2258

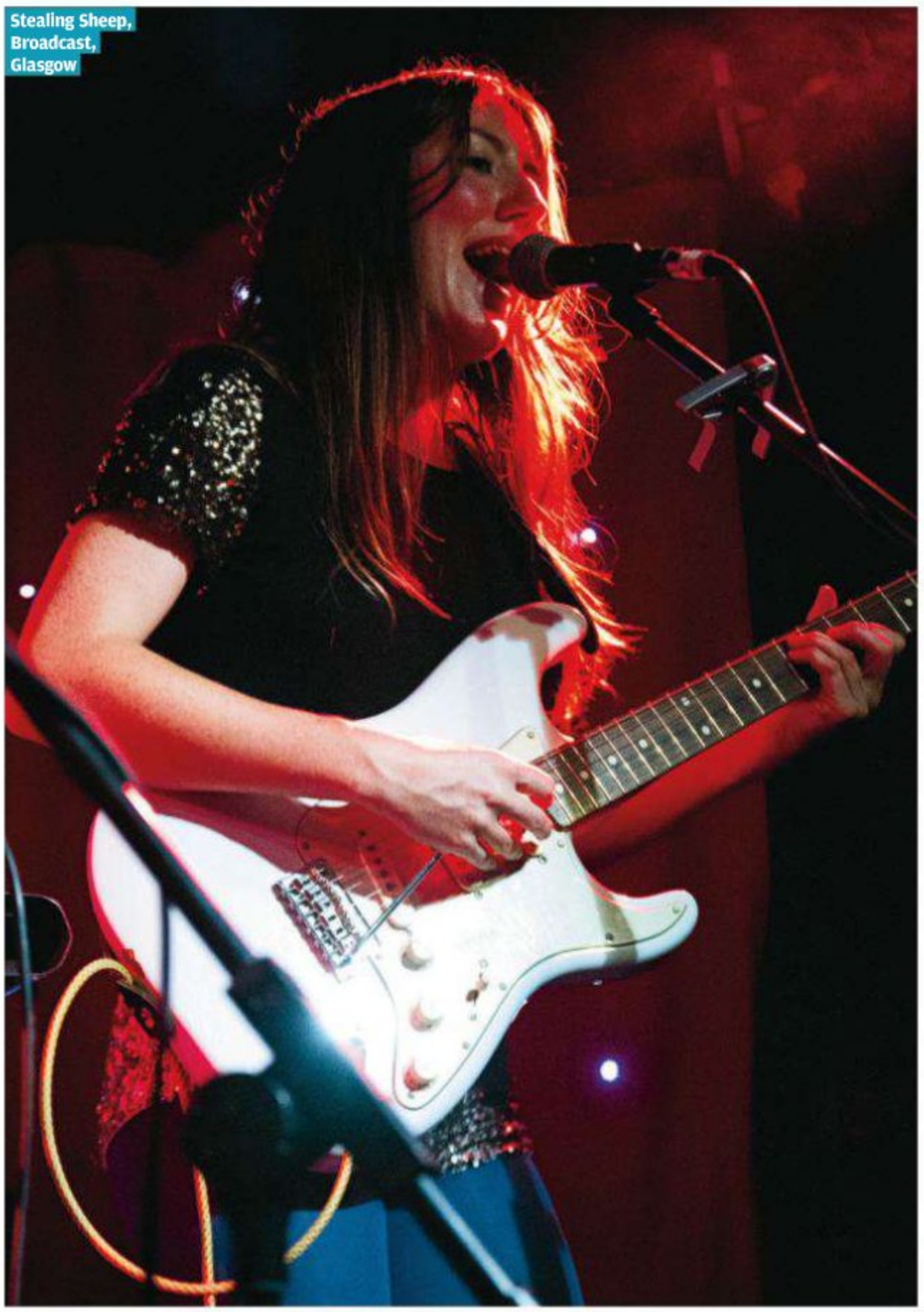
Citizen Basing House 020 7033 1900
The Crooked Empire 100 Club 020 7636 0933
DJ Hype Fabric 020 7336 8898
Flash Jordan MacBeth 020 7739 5095
The Gavels/Den Haag Enterprise 020 7485 2659
James Hull/The Rivalries Stag's Head 020 7739 6741
Jenny Said Yes/Familiar Creatures Bull & Gate 020 7485 5358
Jim Moray Cecil Sharp House 020 7485 2206
Light Years/Lower Lands/Swim Good Peel 020 8546 3516
Louellen/Trim The Barber Zigfrid Von Underbelly 020 7613 1988
Marco Z/David Bazan The Lexington 020 7837 5387
Martelo Old Blue Last 020 7613 2478
Martyn/Loefah/Dark Sky Corsica Studios 020 7703 4760
Nicholas/Black Lamb Jamm 020 7274 5537
Paradise/The Yawns Shacklewell Arms 020 7249 0810
Shields/Despite My Deepest Fear/Weather The Storm Garage (Upstairs) 0871 230 1094
Some Weird Sin/Romance Buffalo Bar 020 7359 6191
Sons And Lovers Club NME @ KOKO 0870 4325527
Stags/Straylings Barfly 0870 907 0999
Teeth/Brassica/Stay+ Power Lunches Arts Café
Venice Trip/Caroline Street Dublin Castle 020 7485 1773
MANCHESTER
Easter/Douga Roadhouse 0161 228 1789
Hawkwind HMV Ritz 0161 236 4355
Sam Russo Star & Garter 0161 273 6726
Signal Aurora/The English Dry Bar 0161 236 5920
The Soft Pack Soup Kitchen 0161 236 5100
SBTRKT/Actress/Floating Points/XXXY/Koreless Victoria Warehouse 0161 660 7000
Two Door Cinema Club/Bastille/Swim Deep O2 Apollo 0870 401 8000
NEWCASTLE
Grandfather Birds/Beak> Cluny 2 0191 230 4474
My Other Life/My Attorney Bridge Hotel 0191 232 6400
NEWCASTLE UNDER LYME
The 1975 Full Moon 01782 255703
NEWPORT
Jugganote Le Pub 01633 221477
NORWICH
Leddra Chapman Arts Centre 01603 660 352
Mampi Swift/Audio Waterfront 01603 632 717
White Heat/Deadwing Brickmakers 01603 441 118
NOTTINGHAM
Paloma Faith Royal Centre 0115 948 2525
Passenger/Stu Larsen Rescue Rooms 0115 958 8484
READING
Screama Ballerina Rising Sun Arts Centre 0118 986 6788
Shy FX/Wookie Sub89 0871 230 1094
SOUTHAMPTON
Last Legion Alive King Alfred 023 8023 1183
STOKE ON TRENT
Betrayal Within The Ranks Underground 01782 219944
YORK
Battle Lines Fibbers 01904 651 250

SATURDAY
January 26

ABERDEEN
The Pictish Trail The Tunnels 01224 211121
BATH
Neil Taylor Chapel Arts Centre 0122 5404445
BELFAST
John Murry Black Box 028 9024 4400
Man Must Die Limelight 028 9032 5942
Oneman Stiff Kitten 028 9023 8700
BIRMINGHAM
Bloom/Dale Hanson Flapper 0121 236 2421
The Domino Set/The Borgias Actress & Bishop 0121 236 7426
Martyr De Mona/Captain Horizon O2 Academy 3 0870 477 2000
Scarlet Eddie's Rock Club 0121 643 2093
BRIDGEND
Fjords/Raphaelites Hobos 0871 230 1094
BRIGHTON
Fitsroy/Ivy King Sticky Mike's Frog Bar 01273 749 465
The Physics House Band/Soccer 96 Prince Albert 01273 730 499
Thurston Moore/Dylan Nyoukis/Hobo Sonn Green Door Store 07894 267 053
BRISTOL
Anberlin/The Xcerts/The Getaway Plan Fleece 0117 945 0996
Blackfire Fire Engine 07521 974070
The Computers Mother's Ruin 0117 925 6969
Echopraxics/Nudy Bronque Croft (Front Bar) 0117 987 4144
Her Dark Embrace/Reventure Croft (Main Room) 0117 987 4144
Leddra Chapman Louisiana 0117 926 5978
CAMBRIDGE
The pUKE's/The Atoms Portland Arms 01223 357268
CARDIFF
The Me And You Club 10 Feet Tall 029 2022 8883
COVENTRY
The Virginmarys Kasbah 024 7655 4473
DERBY
The Members The Vic Inn 01332 740091
DUNDEE
Peter And The Test Tube Babies Beat Generator 01382 229226
EDINBURGH
The Correspondents Voodoo Rooms 0131 556 7060
The 1975 Electric Circus 0131 226 4224
GATESHEAD
JD McPherson/Sean Rowe Old Town Hall 0191 433 6916
GLASGOW
Baby Faced Assassins/Cavaliers School Of Art 0141 353 4530
Showtek/Jordy Dazz Arches 0141 221 4001
The Soft Pack King Tut's Wah Wah Hut 0141 221 5279
Sylosis Ivory Blacks 0141 221 7871
The Underground Youth/Los Tentakills Nice'n'Sleazy 0141 333 9637
The Yawns/Plastic Animals 13th Note Café 0141 553 1638
LEAMINGTON SPA
Absinthropy/Ethernal Robbins Well 01926 453881
LEEDS
Danny Mahon/Sharp Darts Cockpit Room 3 0113 2441573
The Prowlers New Roscoe 0113 246 0778
Salem Rages/Dry Heaves Wharf Chambers
Treason Kings Carpe Diem 0113 243 6264
Trey Songz O2 Academy 0870 477 2000
1994!/Well Wisher Packhorse 0113 245 3980
LIVERPOOL
Cory Chisel Leaf On Bold St 0151 707 7747
No Fakin Shipping Forecast 0151 709 6901
Oceanis/Our Imbalance Barcelona Bar
LONDON
Abgott/Ancient Ascendant The Unicorn 020 7485 3073
Arrows Of Love/Honey Old Blue Last 020 7613 2478
Ben River Proud Galleries 020 7482 3867
Cats On The Beach/Straw Bear Dublin Castle 020 7485 1773
Cerebral Bore/Warpath Purple Turtle 020 7383 4976
The Cheryls Shacklewell Arms 020 7249 0810
Dog Gone/The Spin Hope & Anchor 020 7354 1312
Flowers George Tavern 020 7790 1763
Model Village/Without Fidel/Death Bridges Windmill 020 8671 0700
October File/Cold In Berlin Garage (Upstairs) 0871 230 1094
Omar S Plan B 08701 165421
Queer'd Science/Skinny Girl Diet Power Lunches Arts Café
Richard Youngs Café Oto 0871 230 1094
The Shallows Rattlesnake Of Angel 020 7354 0471
Temples/This Many Boyfriends/LULS/Drenge Barfly 0870 907 0999
Theo Parrish/Bicep Corsica Studios 020 7703 4760
Withered Hand Lion 020 8977 3199
Wounds/Steel Trees Black Heart 020 7428 9730
MANCHESTER
The Blackout/Sonic Boom Six HMV Ritz 0161 236 4355
Elite Force Sound Control 0161 236 0340
The Rubys Dry Bar 0161 236 5920
Todd Terry/Detroit Swindle Sankey's 0161 661 9668
Two Door Cinema Club/Bastille/Swim Deep O2 Apollo 0870 401 8000
We The Kings/Blitz Kids Academy 3 0161 832 1111
NEWCASTLE
Mad Hatter Cluny 2 0191 230 4474
NORWICH
Kamilla Lovett/Golly Ghost Arts Centre 01603 660 352
Meltdown/Wraith Waterfront 01603 632 717
Rise/Section IV Brickmakers 01603 441 118
NOTTINGHAM
Black Light Burns Rock City 08713 100000
Thumpers/S-Type/RL Grime Stealth 08713 100000
999/Fuckwits Rescue Rooms 0115 958 8484
OXFORD
Aethara O2 Academy 0870 477 2000
Ben UFO Bullingdon Arms 01865 244516
Flights Of Helios/Last Night's Victory Wheatsheaf 01865 721 156
PRESTON
Darkcide 53 Degrees 01772 893 000
SHEFFIELD
Epitaph/Deformation Of Man Corporation 0114 276 0262
Glacier/For Our Futures/Caspian Sea O2 Academy 2 0870 477 2000
Invasion Of The Deadbeats New Barrack Tavern 0114 234 9148
STOKE ON TRENT
Infest Sugarmill 01782 214 991
Rat Race Underground 01782 219944
SWANSEA
The Fleas The Wig
Will And The People Sin City 01792 654226
WAKEFIELD
The Chasing Dark Snooty Fox 01924 374455
WOLVERHAMPTON
My Favourite Runner Up Slade Room 0870 320 7000


Temples, Barfly, London

SUNDAY
January 27 – March 11


Stealing Sheep, Broadcast, Glasgow

BEDFORD
Hawkwind Corn Exchange 01234 269519

BELFAST
Claw Laverys 028 9087 1106
Orange Goblin Limelight 028 9032 5942

BIRMINGHAM
Luke Wylde And The Japes/A State Of Mind O2 Academy 3 0870 477 2000
Trey Songz LG Arena 0121 780 4133

BOURNEMOUTH
Douglas Firs/The Paper Shades/Tara Minton Centre Stage

BRIGHTON
Anberlin/The Xcerts/The Getaway Plan The Haunt 01273 770 847
AK/DK/Sea Bastard/The Witches Prince Albert 01273 730 499

BRISTOL
Cerebral Bore/Warpath Croft (Main Room) 0117 987 4144
Nadeah Thekla 08713 100000
Stressechoes/The Minke Whales Stag & Hounds 0117 929 7048

CAMBRIDGE
Model Village/Holden Girls Portland Arms 01223 357268

CARDIFF
Rue Royale/Rob Leah 10 Feet Tall 029 2022 8883

EXETER
Sam Russo/El Morgan/Kelly Kemp Cavern Club 01392 495 370

GLASGOW
Peter And The Test Tube Babies Ivory Blacks 0141 221 7871
Stealing Sheep Broadcast 0141 332 7304
The 1975 King Tut's Wah Wah Hut 0141 221 5279

LEEDS
dBh/McWatt Wharf Chambers
Ariya Astrobeat Arkestra HiFi Club 0113 242 7353
Atlantic Seven Arts 0113 262 6777
The Be Good Tanyas Howard Assembly Room 0113 243 9999
Paloma Faith O2 Academy 0870 477 2000
The Soft Pack Brudenell Social Club 0113 243 5866

LONDON
Ben River Powers Bar 020 7624 6026
The Blackout Fighting Cocks 020 8546 5174
Forrest/Caves/The Dauntless Elite Black Heart 020 7428 9730
John Power Jamm 020 7274 5537
John Rossall's Glitter Band The Lexington 020 7837 5387
Patch & The Giant Boogaloo 020 8340 2928

MANCHESTER
David Bazan Castle Hotel 0161 237 9485
Sylosis/Devil Sold His Soul Academy 3 0161 832 1111

NEWCASTLE
Lily Clarke Cluny 2 0191 230 4474

WAKEFIELD
Our Portraits In Black Snooty Fox 01924 374455

YORK
Toby Jepson Fibbers 01904 651 250

MON–TUES
January 28–29

MONDAY, JAN 28

BRIGHTON
Mykki Blanco Green Door Store 07894 267 053
Optical/Vicious Circle Volks Tavern 01273 682828

BRISTOL
Not My Finest Hour/Of Jokers & Aces Fleece 0117 945 0996
Rivers Of England/Ryan Hawkings Louisiana 0117 926 5978

CARDIFF
Funeral For A Friend/Such Gold/Major League Clwb Ifor Bach 029 2023 2199
The Joy Formidable University 029 2023 0130

GLASGOW
Milo Greene King Tut's Wah Wah Hut 0141 221 5279
Paloma Faith O2 Academy 0870 477 2000
We The Kings Garage 0141 332 1120

LEEDS
Annie Dressner/Paul Goodwin Oporto 0113 245 4444

LEICESTER
Black Veins Soundhouse 07830 425555

LONDON
Aimee Mann Royal Festival Hall 020 7960 4242
Beneath Wolves/Hydroshima Dublin Castle 020 7485 1773
Birthmark/Katie Malco/Shakey Hands Old Blue Last 020 7613 2478
The History Of Apple Pie Rough Trade East 020 7392 7788
The Jump Off Scala 020 7833 2022
Swim Good/Pacer Club Surya 020 7713 6262

MANCHESTER
Metz Soup Kitchen 0161 236 5100
Rita Ora Academy 0161 832 1111

OXFORD
Southern Blues Fiasco Bullingdon Arms 01865 244516

PORTSMOUTH
Anberlin/The Xcerts/The Getaway Plan Wedgewood Rooms 023 9286 3911

SHEFFIELD
The 1975 SOYO 0114 276 7552

SOUTHAMPTON
Two Door Cinema Club/Bastille Guildhall 023 8063 2601

WAKEFIELD
Fire In The Fish Bowl Snooty Fox 01924 374455

YORK
Blue Coupe The Duchess 01904 641 413

TUESDAY, JAN 29

BIRMINGHAM
The Angry Bombs/Birth Rite Flapper 0121 236 2421
We The Kings O2 Academy 2 0870 477 2000

BRISTOL
Funeral For A Friend/Such Gold/Major League Fleece 0117 945 0996
The Joy Formidable/We Are Animal Fiddlers 0117 987 3403
The Rhinovirus/Not My Finest Hour Croft (Front Bar) 0117 987 4144

CAMBRIDGE
Passenger Emmanuel United Reform Church 01223 351174

GLASGOW
Martha Wainwright Royal Concert Hall 0141 353 8000
Metz Broadcast 0141 332 7304

LEEDS
Birthmark Wharf Chambers
Esper Scout Packhorse 0113 245 3980
Milo Greene Brudenell Social Club 0113 243 5866

LEICESTER
Eliza Carthy/Bella Hardy Musician 0116 251 0080

LONDON
Appletop/Bentcousin Windmill 020 8671 0700
The Darlingtons Monto Water Rats 020 7813 1079
The Epstein Buffalo Bar 020 7359 6191
Hunting Ulysses Undersolo 020 7482 4611
Jackie D Williams Barfly 0870 907 0999
John Murry Borderline 020 7734 5547
The Mistakes/Rattlesnake Dublin Castle 020 7485 1773
Mykki Blanco Birthdays
The Ruby Suns/Valentina Sebright Arms 020 7729 0937
Snake And Jet's Amazing Bullit Band/Shiny Darkly Old Blue Last 020 7613 2478

MILTON KEYNES
The Be Good Tanyas Stables 01908 280800

NEWCASTLE
Rita Ora O2 Academy 0870 477 2000
Thieving Herer Cluny 2 0191 230 4474

NORWICH
Rue Royale Bicycle Shop 01603 625 777

NOTTINGHAM
Anberlin/The Xcerts/The Getaway Plan Rescue Rooms 0115 958 8484
Two Door Cinema Club Rock City 08713 100000

OXFORD
Cerebral Bore/Warpath/Cemtex Wheatsheaf 01865 721 156

WOLVERHAMPTON
The Spin Doctors Robin 2 01902 497860

The History Of Apple Pie, Rough Trade East, London

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THIS WEEK IN 1976

JAGGER SET TO QUIT, LOU REED IS "MISUNDERSTOOD"

LIKE A ROLLING STONE

"I feel like an old shoe," Steven Tyler muses about Aerosmith's rise to glam-rock royalty. But the charismatic lead singer is repeatedly perplexed by a common misconception: that he is Mick Jagger. He recalls one recent incident when a 'fan' sat behind him whispered to her friend, "Guess who's on our plane – Mick Jagger!" "That shit really pisses me off," he moans, although he can console himself with the fact that his band's third album 'Toys In The Attic' is well on its way to selling eight million copies in America alone.

MOAN-Y 'CONEY...'

Lou Reed is preparing for the release of his new album, 'Coney Island Baby'. He tells Lenny Kaye that "if people don't like it they're definitely not liking my kind of album". He talks, also, of 'Metal Machine Music', which "the reviews tore the shit out of". "People don't understand," he says. "It's 16 minutes and one second long on each side; that wasn't a joke. I was trying to just say this thing is enormously... *accurate*. But y'know, if you put it down as white noise, or the sounds of the city or anything else those assholes said, then well, fine."

SO OLD, SO COLD?

"For God's sake: it's 1976 and we should be writing our own rock blueprints instead of relying on establishment acts to relive outdated fantasies for the umpteenth time."

So writes Max Bell in this week's cover story, which begins with a montage of all the (still very active) stars who will "be 30 or older during the next year" including Paul McCartney, Keith Richards, Bob Dylan, Joni Mitchell, Roger Waters, Cher, Patti Smith and more. On the next page, pride of place is given to a Mick Jagger quote: "When I'm 33 I'll quit... I don't want to be a rock'n'roll singer all my life" (Mick Jagger will be 34 in July of this year). Max Bell continues: "It's about time this year launched a few more of its own teenage heroes instead of leaning on the main men of an earlier generation."

A case study follows, of Alex Harvey of The Sensational Alex Harvey Band, who is 41 but at least "endeavours to understand the mystique. The fact that he still has ambitions, energy and zany spontaneity makes him a better bet than most of his blasé younger brethren." Harvey concurs, saying that soon he might "sit out front and direct a band. I'd like to get a young punk singer, a 14-year-old, who could upstage me. You can laugh but there must be a few around."

Next week's *NME* will feature Dylan and the Faces. But by the end of the year, the Sex Pistols will have appeared on the cover, and everything will change.

Also In The Issue That Week

- Glitzy, glamorous pop reigns supreme at the peak of *NME*'s Singles chart, with Sailor's 'Glass Of Champagne' sitting at Number One
- Gigs by Neil Young and The Rolling Stones are announced. Rod Stewart's Wembley Stadium show has been moved back a week
- "What on Earth does he mean?" asks Bob Edmunds of Billy Ocean's 'Love Really Hurts Without You', before conceding that, "whatever it is, he sings it nicely"
- Tina Turner is described by Roy Carr as "one of the all-time great voices in rock'n'soul. She's a passionate interpretive singer/actress of charismatic presence"
- Bob Marley reveals his reasons for buying a flashy new automobile. "Car spoke to me: BMW, Bob Marley, Wailers," he says

NME

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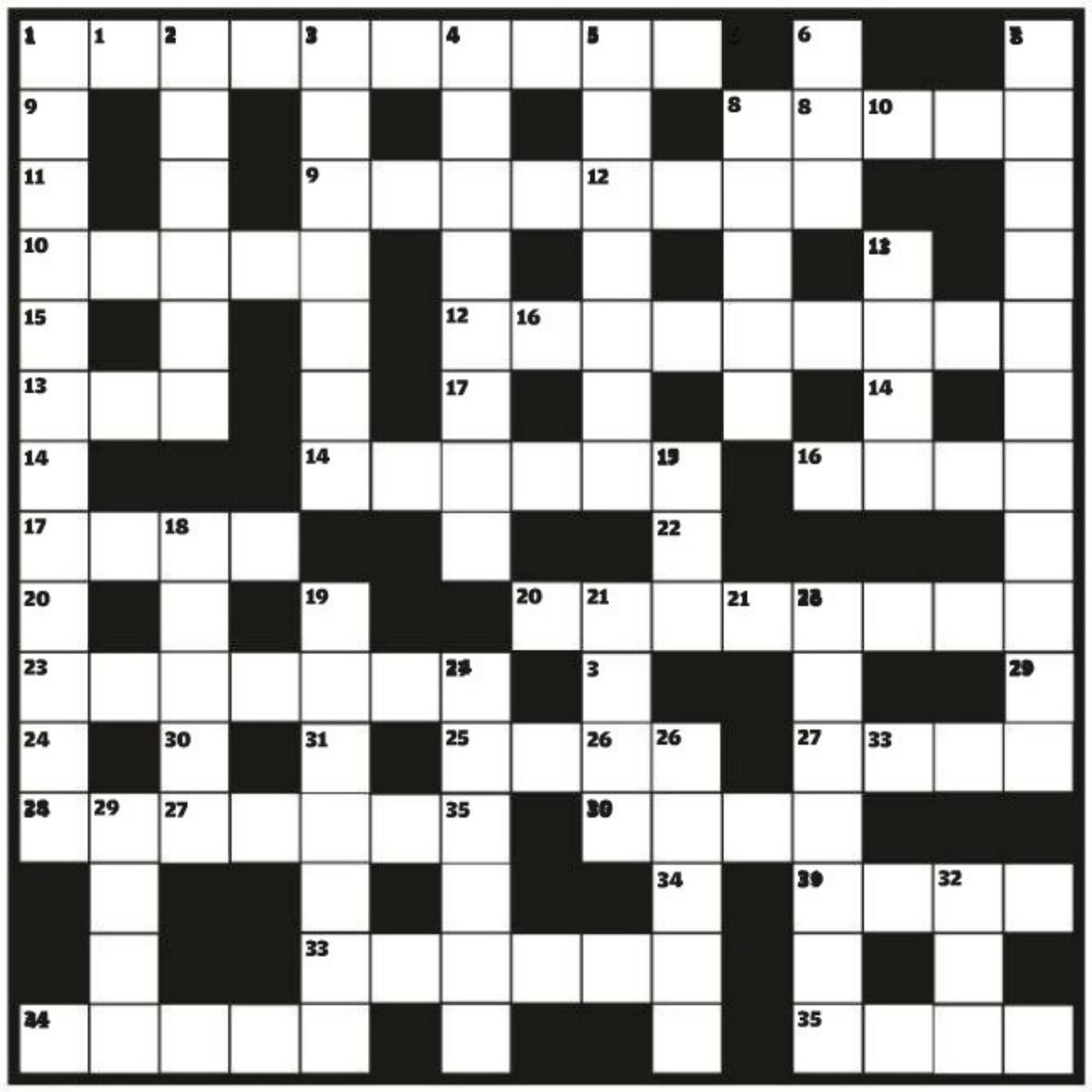
THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

1+2D Joy Formidable for you. Steps are for us (4-6-2-4)
8 My one is different from The Drums (5)
9 Gone somewhere else with a Maccabees number (4-4)
10+23A Strangely cuts ends off a Jam album (5-7)
12 No public performances of this Pet Shop Boys-inspired Dusty Springfield hit (2-7)
13 US indie-pop band whose debut album was revealingly 'Stands For Decibels' (3)
14 Adam of The Music or Alice of Chumbawamba (6)
16+27A Willy Mason is proud of his Olympic performance (1-3-4)
17 The Wannadies, Usher and LCD Soundsystem are all in agreement (4)
20 The Black Keys sounding like a manic ELO somehow (2-6)
23 (See 10 across)
25 'Something Good' came from The ___ Saints in 1992 (4)
27 (See 16 across)
28 *NME* rave about guitarist who has played with Soundgarden and Nirvana (7)
30 (See 1 down)
31 'Slam' a single by this hardcore hip-hop group (4)
33 The Shadows were instrumental in naming this native American (6)
34 The noise from this band on debut single left us 'Wide Awake' (5)
35 (See 8 down)

CLUES DOWN

1+30A I Am Kloot and this present time belongs to me (5-4-3-4)
2 (See 1 across)
3 The information given on a single by Ian McCulloch's band Electrafixion (7)
4 Teething trouble for indie-pop band with '80s debut 'Strawberries Are Growing In My Garden (And It's Wintertime)' (8)
5 As Mr Elliot John Gleave is better known (7)
6 'Left Myself Behind' coming out of The Jing Jang Jong (3)
7 Worst medley arrangement of George Harrison music (2-5-4)
8+35A A very wonderful time spent with albums by Scissor Sisters and Cast (5-4)
11 It was more than just pop music to Blur back in 1991 (4)
15 They took a 'Journey To The Centre Of Brixton' having started out from Rochdale (1-1-1)
18 A life that's changed for Lily Allen (5)
19 "*I said he's a _____ don't you know*", from The Arctic Monkeys' 'When The Sun Goes Down' (7)
21 Mail returned by one of The Enemy (4)
22 John _____, guitarist with Magazine, Siouxsie And The Banshees and PIL (7)
24 "*Until you come back where you belong it's just another lonely _____*", The Hurts (6)
26 Their debut album in 1997 was 'Barely Legal' (5)
29 Scottish band who in 2010 had a single of the same title as 24 down (4)
32 Carry-out includes something for Marvin Gaye (3)

DEC 15/22 ANSWERS

ACROSS
1+7A The Cowboys' Christmas Ball, 14+3D The Captain, 17 Tramp, 18+19A Sad And Lonely, 20 Come Of Age, 22 Core, 23 Good Times, 24 Beacon, 26+36A In A Broken Dream, 27 Fearless, 29+46D Astral Weeks, 30 Farm, 32+45D Stay Positive, 34 Lies, 37 Tim Hardin, 40 Hush, 42 Dixie, 43 Sex, 44 Pop, 46 Wire, 48 Plan, 50 Nick Cave, 52+76D Drawn From Memory, 53 Master And Servant, 59+76A In It For The Money, 60 Milkshake, 62+57D Ellie Goulding, 65 Irony, 68 Associates, 69 Birdhouse In Your Soul, 74+81D Rabbit Heart, 75 Raconteurs, 77 Clash, 78 Lucy Rose, 79 Bad Habits, 83 Skyfall, 86 Mayall, 89 Molina, 90 Angelo, 92 Is It Me, 93 Grin, 101 Rage, 102 O.N.E., 103 At Home, 105 Run, 106 Grease, 107+98A Icky Thump, 108 Tyson, 109+55A Very Things, 110+70D Stage Struck, 111 Lean

DOWN
2 Heaven, 4 Wessex Boy, 5 Old School, 6 Starry Eyed, 7 Coda, 8 Room On Fire, 9+64A Speed Of Sound, 11 Secret Smile, 12+91D Arms Aloft, 13 Lioness, 14 Tea, 15 Eternal, 16 State Of The Nation, 25+10D Curtis Mayfield, 26 I'm Shakin', 28+91A Alas Agnes, 31 Whip It, 33 Always, 35 Silver Town, 36 Diana, 38+95A Read My Mind, 39 New Wave, 41 Apeman, 49 N-R-G, 51 Adele, 56 Instinct, 58+47D Mercury Rev, 59 I Drove All Night, 60 My Doorbell, 61 Avalon, 63 Lead Belly, 66 Isn't She Lovely, 67+80D Formed A Band, 71 Rehab, 72 Press, 73 My Life, 82 Smog, 84 Yonkers, 85 Abstain, 87 Anna, 88 Steele, 94 Irwin, 96+54D Men's Needs, 97 Nena, 99+21A Up At The Lake, 100 Peel, 104 Age

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COLLECTORS' CORNER

GUNS N' ROSES

Here are the music gems that no Guns N' Roses fan should be without

WORDS: ALAN WOODHOUSE PHOTO: REX

LIVE ?!*@ LIKE A SUICIDE (1986)

The band's first release was limited to just 10,000 copies, on vinyl and cassette only. The four songs were taken from the band's demo tape – two originals and two covers (of Rose Tattoo and Aerosmith). All of the tracks featured later found their way onto the mini-album 'GN'R Lies' which came out after 1987's debut 'Appetite For Destruction'.

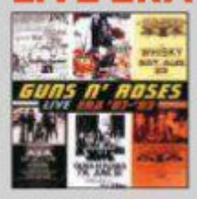
Need To Know: The crowd noise was dubbed on later – the performances are in fact studio recordings.

THE SPAGHETTI INCIDENT? (1993)

This release is significant as it was the last one to feature guitarist Slash and bassist Duff McKagan. Indeed, it would be 15 years before Guns N' Roses released any new studio material at all. Originally intended as an EP, the band decided to tackle some of the songs that were clearly an influence on their sound.

Need To Know: 'Look At Your Game, Girl', a song by the infamous US criminal (and musician) Charles Manson appeared as a hidden track.

LIVE ERA '87–'93 (1999)



Released posthumously, this album provides a potted history of GN'R live performances from the time when they were one of the biggest acts in the world. The title is misleading, as most of the performances on the tracklisting are taken from the 'Use Your Illusion' world tour, which ran from 1991 to 1993.

Need To Know: The version of Bob Dylan's 'Knockin' On Heaven's Door' was recorded at the 1992 Freddie Mercury tribute concert at London's Wembley Stadium.

CHINESE DEMOCRACY (2008)

As a precursor to the album of the same name, this track was released as a single a full seven years after making its live debut on January 1, 2001. The song changed after being performed many times by the touring band before it was finally released. It is now GN'R's regular set-opener, pushing 'Welcome To The Jungle' into second place.

Need To Know: It became GN'R's best-performing single on the US chart since 'November Rain' in 1992.

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FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Alex Denney

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Letter of the week

The best of the NME mailbag

DOG IS DEAD?

From: Joseph Oxlade
To: *NME*

I am, as I am sure many of your readers are, mournful at the news of HMV going into administration. However long "it was coming", I can't help but grieve for a shop that has been so important to me since I was very young. When we were in shopping centres when I was little, my mum would look at clothes and I'd be in HMV scouting out CDs and vinyl. The same happens now. With the increase of digital music and sites like Amazon, other people might not miss dear old HMV, but I sure will. It's what my dad and his dad grew up with and now I am left with nothing. What will I do at Westfield now? Buy clothes? Sushi? No, thank you. The glorious feeling of flicking vinyl and CDs through your fingers as you scroll through A-Z will be lost with the departure of such a colossal name. Goodbye, HMV, and know that I for one will miss you greatly.

NME's response...

I feel your pain, Joseph. The sad fact is that for a great many music fans, HMV is the last man standing on the high street that sells actual, physical copies of CDs and records, and if it finally bites the dust – or even limps on in drastically scaled-back form – labels will find it that much tougher to find a home for those releases. And while my personal opinion is that, like many parts of the music industry, HMV was desperately slow to respond to the online boom that finally bled it dry, the harsh truth is its failure follows a string of chainstore closures that could soon see our high streets looking like the main drag in a western when Clint Eastwood saunters into town. All that's left to do, it would seem, is seek out independent shops as an alternative and continue to support the acts that you love by snapping up their records online – AD

WIN!
LETTER OF THE WEEK WINS A JABRA SOLEMATE
RRP £149.99
Enjoy big sound wherever you are with the Jabra SOLEMATE – a fun, portable Bluetooth® speaker. Connect the Jabra SOLEMATE to any device that plays music using Bluetooth®, audio cable or USB. Check out facebook.com/JabraUK

THE MARR THE MERRIER

From: John Winn
To: *NME*

This is the year of indie. Johnny Marr finally going solo after playing guitar with basically everyone since The Smiths. I can't wait to hear that beautiful guitar work by one of the best guitarists EVER!! I'm a massive fan of The Smiths but admire Johnny as much as Moz, just because he had to put up with that awkward, misjudged man. Johnny is really overlooked as a guitarist, he is one of the best and most skilled guitarists possible; even Noel says he's a "wizard" on guitar. His solo album may change things and people may appreciate the true brilliance of Marr.

From: *NME*
To: John Winn

Hear, hear! Ridiculous to think the world's been denied a solo album from Mr Marr until now. And, let's face it, Morrissey's lyrical medicine always went down best with a spoonful of Johnny's none-more-inventive guitar work. He's living proof that you don't need riffs like an elephant's hairy nutsack to make your case as one of rock's finest axemen – AD

MOVES LIKE JAGER

From: Liam Hall
To: *NME*

Remember when music was dangerous? Nope, me neither. Remember when music caused outrage? Nope, me neither. My generation only hears ageing punks talk about how music could change the world and topple governments on BBC4 documentaries. But hold it! A gathering of bands that make songs about getting fucked up, that do gigs at house parties where there are broken bones and vomit? Finally – something for my parents to be thoroughly against! So thank God for DZ Deathrays, FIDLAR, Metz, Black Lips and Cerebral Ballzy. Where's the Jägermeister?

From: *NME*
To: Liam Hall

We'll raise you three Jägerbombs, Liam. For all the old folks' worthy windbagging about music's power to change the world, it's often overlooked that many of rock's most revolutionary practitioners were about the sheer thrill of trafficking in colossal, brain-stabbing noise – just ask Iggy Pop, Sonic Youth and The Jesus And Mary Chain about that. Sometimes, the noise can add up to an anguished howl at the gods for their rampant injustices – we'd argue Iceage, whose new album is surely going to explode a few heads in February, are a good example of this. And sometimes, it can be a simple ode to the joys of getting well and truly messy. Take Cerebral Ballzy, for instance. Legend has it Honor Titus got so majestically fucked up before one show he actually vomited up several of his ribs. Which he wasn't best pleased about, until he read the rumours about Prince. Which only goes to show that if you get wasted all the time, you're bound to end up sucking – AD

BANJO BURNOUT

From: Barret Cluehill
To: *NME*

I'm writing to you to express my excitement for the 2013 music scene. Haim, Palma Violets, Peace, Unknown Mortal Orchestra and Temples are capturing my imagination in ways no bands have in a long time. This generation of groups is rebelling against the politeness of bands such as Two Door Cinema Club and Bombay Bicycle Club, sticking up two fingers to Radio 1 and leading the way for the next generation of rock stars. These bands are setting out to change the world with guitars, bags full of attitude and great tunes. I'm sick of bands trying to be original. There is nothing more beautiful than the traditional vocals, guitar, drums and bass format. I hope 2013 will see the burnout of banjos and the rise the guitar.

ALPHA, REUTERS

From: *NME*
To: Barret Cluehill
As I sit warming my hands by the banjo fire and what I first suspected to be the screams of Marcus Mumford turn out to be the last of the gas escaping his charred remains, I can't help but agree with much of what you're saying here, Barret. Seriously though, much as we've been known to enjoy the rosy-cheeked capering of the Mumfords, BBC *et al* from time to time, rock *has* gotten awfully mimsy of late, and it's nice to hear some acts with pointier teeth come back to the fore in 2013. Then again, we're not sure it's wise to go pointing the finger at "bands who try to be original". After all, Haim's mix of west-coast rock with noughties R&B undertones is pretty original, is it not? And Unknown Mortal Orchestra sound like no-one but themselves. Which is exactly how we like it! – AD

FOETALMANIA

From: Joanne Wood
To: *NME*
I took my mum to see The Bootleg Beatles a few weeks ago in Glasgow, when a huge copy of the *New Musical Express* from 1962 came across the back screen. My auld maw told me she used to buy that magazine when she was a kid. I don't know how I've got to 27 without knowing that, I get *NME* delivered to her door every Wednesday. I should've known she was cool as fuck already, though, she introduced me to The Beatles when I was still in the womb!

From: *NME*
To: Joanne Wood
That's one cool momma, Joanne! Props to The Bootleg Beatles, too. I once interviewed 'George' on a rooftop in London – a career highlight I'm sure you'll agree – AD

STALKER

From: Alex Burgess
To: *NME*
"I met The Maccabees outside Newcastle Metro Radio Arena when they supported The Black Keys. I actually only went for them, they were amazing!"

BOTTOM OF THE BORRELL

From: Alex Bruce
To: *NME*
I enjoyed your latest issue, especially the news about These New Puritans. However, it left me with a very odd sensation: for the first (and probably last) time in my life I vaguely cared about Razorlight. I know that sounds impossible, but this is all due to a simple typographical error that cut off the end of your last sentence so that it just read "Johnny Borrell is currently out of". Out of what exactly? Ideas? Luck? Fans? Drugs? Milk? Silly hats? Please don't let it be silly hats. I hope you get back as soon as possible, I might still give a shit.

From: *NME*
To: Alex Bruce
Sorry about that, Alex. Here's what you were *meant* to read: "Johnny Borrell is out of space on his mantelpiece due to the sheer overwhelming volume of hand-painted My Little Ponies he's got on there. Seriously. Dude's a hardcore brony" – AD

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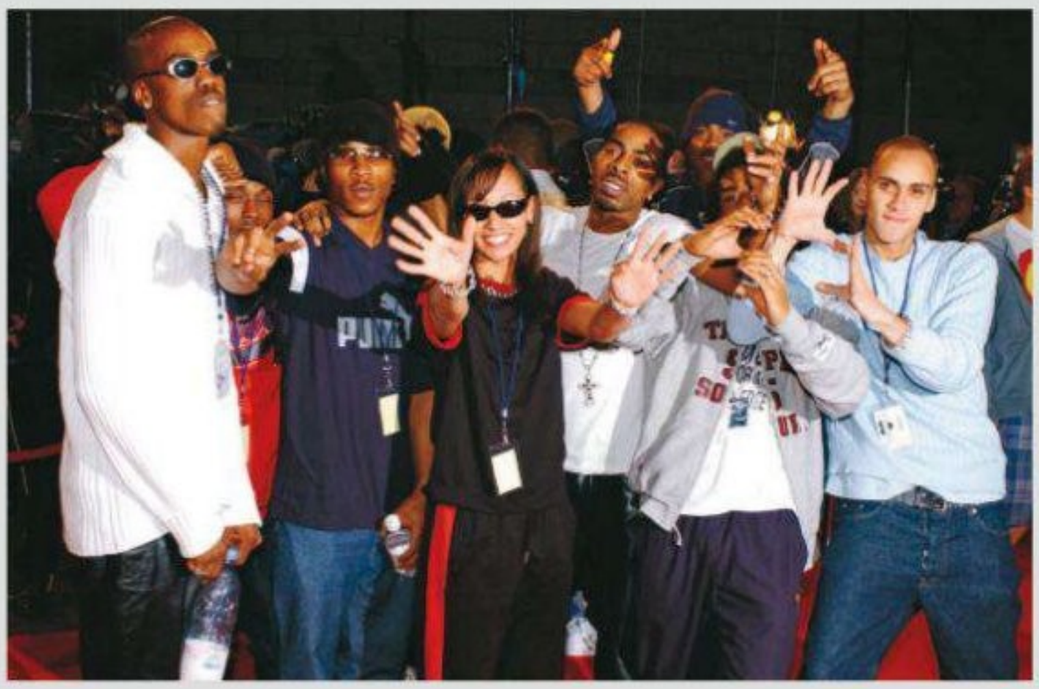
Web Slinging

The highlight of this week's NME.COM action

FORGET BOWIE, SO SOLID ARE BACK!



In a week that saw more inspired comebacks than Lazarus, So Solid Crew kind of managed to trump the likes of Bowie, Trousersnake, and Destiny's Child with news of their headline show at the London Indig02 in March. The Battersea group became the public face of UK garage at the height of their '21 Seconds' fame (think of them, if you will, as the Stones to Craig David's Beatles), but it's all gone a bit quiet since then. There was another album, '2nd Verse', which tanked at Number 70 back in 2003, and group members' fortunes have ranged since then from reality TV appearances (Romeo, Lisa Maffia), starring opposite Fiddy Cent (Asher D in *Get Rich Or Die Tryin'*) and serving 30 years for murder (producer Carl Morgan). A recent standalone track, 'Since You Went Away', failed to get so much as a whiff of the chart but that hasn't swayed the non-gaseous/liquid-based crew from performing again – and with celebrity fans like Tinie Tempah, Tinchy Stryder and Ed Sheeran (seriously, Ed, you're fooling no-one), this is one 'long-awaited' return in serious need of a rewind. Or should that be 'skip'?

Best of the responses...

I predict this comeback lasting all of 21 seconds. **Simon Molloy**

Well, they started this urban nightmare when *NME* had them on the front cover for no reason, hopefully this will finish it. **Michael Evans**

The return literally no-one was waiting for. **Ben Wilson**

LOL at long-awaited. **Justin James Brown**

No. **Tom Willis**

So Stupid Crew about to take over. **Leo Pulvirenti**

Looks like Romeo isn't dunn... **Barney Hunter**

READY, HAIM, FIRE!

From: Luke Rogers
To: *NME*
It's about time an American guitar band really took the UK by storm again in my opinion. Mind you, it's been a few years since a really, really top UK band has got me super-excited, no-one really since Bombay Bicycle Club blew me away. Having heard about Haim through friends and YouTube, it was only a matter of time before I was hooked by the concept of an all-female-fuck-you-we-rock kind of band. Soon they became iTunes single of the week and I read more about them in *NME* and various other places. *The Sunday Times Culture* magazine did a feature on the trio of sisters this week, and the writer explores a question that had also been on my mind. Having got super-hyped about this band, where is all their music?! Apparently the girls had had a tough time getting any solid recordings down, and spent a whole year of not playing any shows to come up with the three-track 'Forever' EP. But since the ball's now rolling, it must be on its way surely? Who knows what could happen. All I know is I can't wait.

From: *NME*
To: Luke Rogers
Don't fret Luke! The girls told us only the other day that the album's coming together nicely and will be with us in the spring. And, if that's not enough to sustain you through the lean winter months, have you checked out their 'Don't Save Me'/'Send Me Down' single yet? Those girls are on fire... – AD

POIGNANCY PURIFIED

From: Lorna Pelta Crooks
To: *NME*
There is absolutely no way I would have come through and still be coming through the tragedy of loss in my life without music... No matter what has happened in my life, when there was no-one to understand me, always a song found me and comforted my fractured broken heart and mind... Artists from Placebo, Lisa Germano, Polly Scattergood, Josh T Pearson, Micah P Hinson, Dylan, PJ Harvey, Tindersticks and more and more... I'm not sure how relevant this is or if it's of interest to anyone. I am a young widow, my husband sang in rock bands. I'm no-one special, but it was pretty special to me to have 'Thank You' by Led Zeppelin played to me at his funeral. Better still it was Martin's band's recording of the song. Quite surreal to hear his voice. Anyway, if anyone gets this email, thanks for listening.
With love, Lorna xx

STALKER

From: Ross Cameron
To: *NME*
"Me and my mate met Ethan Kath from Crystal Castles at The Vaccines' gig at the O2 Academy in Glasgow. It was pretty crazy – we couldn't believe it was him at first. Alice and him put on a great show next night at the ABC!"

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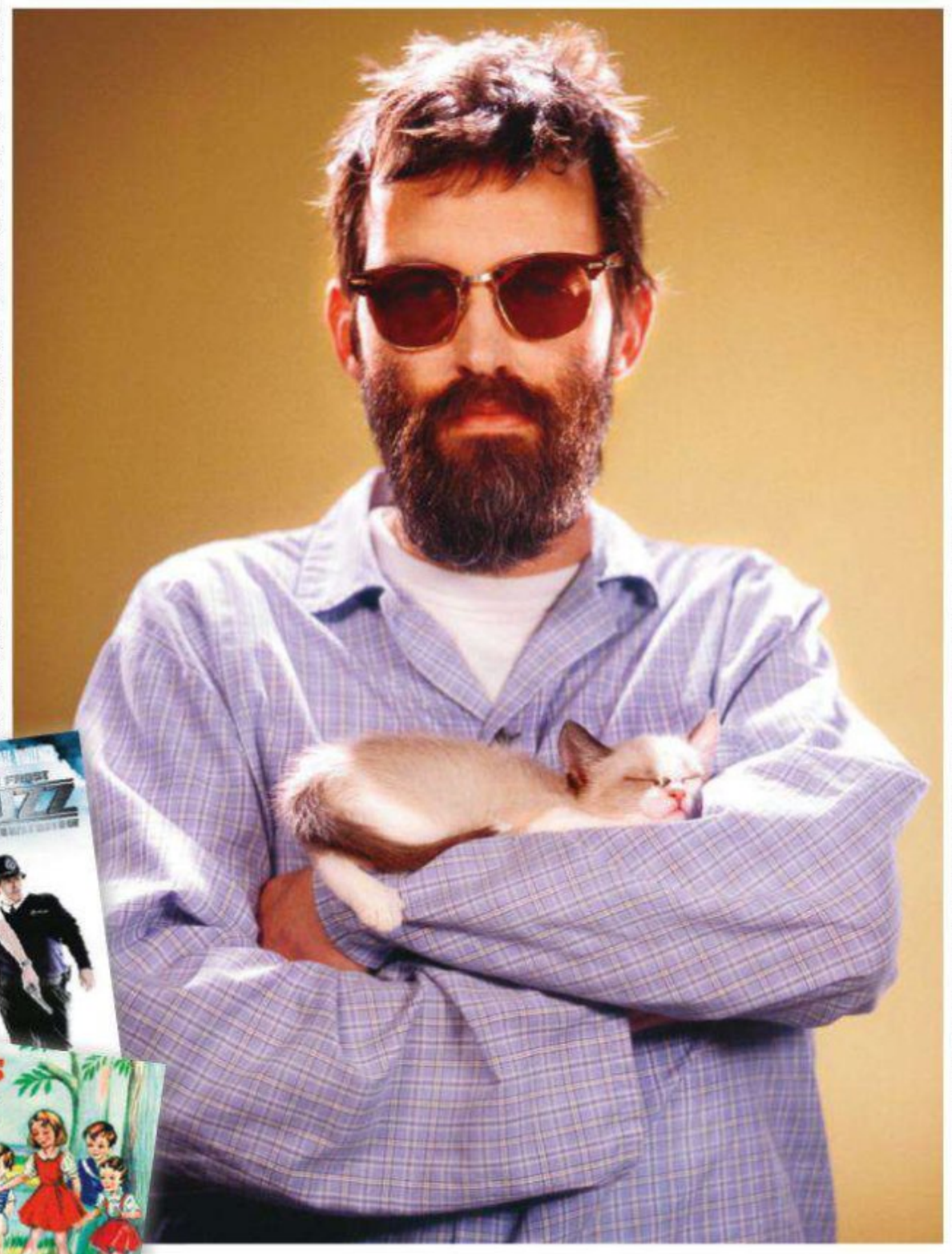
DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

MARK 'E' EVERETT
EELS



QUESTION 1
You often cite Tom Waits as an influence, but who inducted him into the Rock And Roll Hall Of Fame last year?
"It was Neil Young, and I wish I was there. Two of my favourites together!"
Correct

At the Rock And Roll Hall Of Fame, hats are compulsory

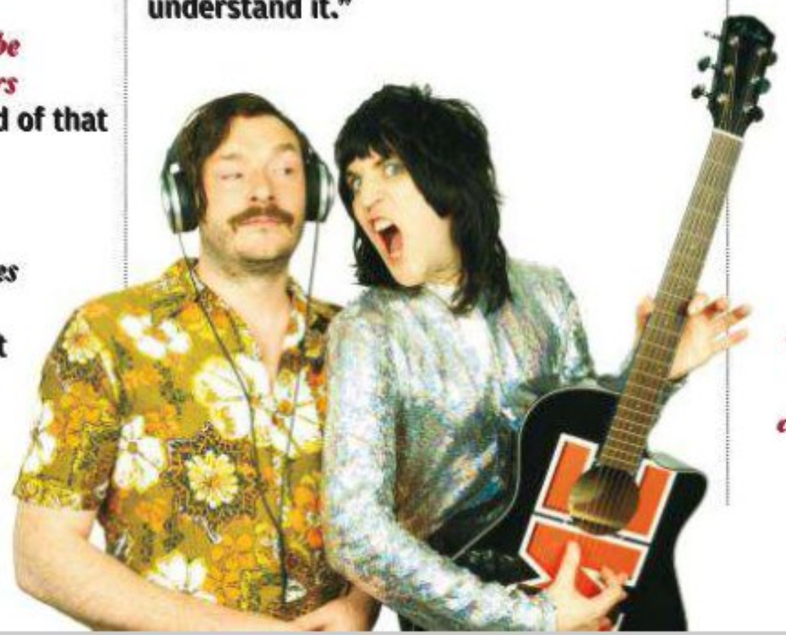
QUESTION 2
Complete the following lyric: "My beloved monster and me, we go everywhere together..."
"'Wearing a raincoat that has four sleeves/Gets us through all kinds of weather...' I just sang that last night so it's fresh in the brain, y'see. I believe they also used that in *Shrek*."
Correct. From 'My Beloved Monster'

QUESTION 3
In the film Hot Fuzz, which features Eels on the soundtrack, what's the name of the ginger kid who (spoiler alert!) gets kidnapped by Timothy Dalton?
"I haven't seen it, but I hear it had a sweet soundtrack. Was he called Rusty?"
Wrong. It was Aaron A Aaronson

QUESTION 4
What was the title of the track 'It's A Motherfucker' replaced with on the album 'Daisies Of The Galaxy'?
"On the Walmart version it was called 'It's A Monstertrucker'. It's one of those cases where you rise to the challenge of a ridiculous request and try and show up the absurdity of it."
Correct. It worked well!
"Thank you."

QUESTION 5
You once said in an interview that you know what baby eels are commonly referred to as. Can you remember now?
"Oh, yeah... I should know this. Squiddles?"
Wrong. They can be referred to as elvers
"Ah, yeah I've heard of that before. Thank you."

QUESTION 6
Which BBC comedy show features a song called 'The Eels Song'?
"Oh, people were telling me about that, and I've seen bits and bobs. It's *The Mighty Boosh*, right? But I don't get it at all. What's the eels thing about?"
Correct. And we have no idea to be honest
"Oh, that explains why I didn't understand it."



QUESTION 7
Which song did you do a cover version of at V Festival 2010 while dishing out ice creams to fans?
"We did the Billy Stewart version of 'Summertime', I recall."
Correct. Very nice of you to hand out ice creams, too
"Yeah. Oh and we also did a good version of 'Summer In The City' by The Lovin' Spoonful."

E goes to great lengths to avoid facial sunburn at V

QUESTION 8
Who did you invite as a guest of honour to your show at London's Royal Festival Hall in 2008?
"In 2008? I believe that was Her Majesty The Queen. In the end, her lookalike showed up and sat in the Queen's box. We had a letter saying the actual Queen was unavailable. Very nice of them to reply."
Correct

QUESTION 9
At what position did 'Susan's House' chart in the UK way back in 1997?
"I have no idea! Number 193?"
Wrong. It landed in at Number Nine.
"Oh, wow. I underestimated myself."

QUESTION 10
How many UK dates did you play with Pulp in 1998?
"That's a hard one. I don't think it was a really long tour. Eight?"
Wrong. We make it 12...
"That speaks of what a good time we had because it went by so fast! So cool seeing Pulp every night. Gutted we missed them when they played Glastonbury."

Total Score
6/10

"I guess I still have some braincells left in that case. However, I have just arrived in Amsterdam, so you caught me at the right moment."

WORDS: SI CUNNINGHAM PHOTOS: REX FEATURES, GETTY IMAGES

COMING NEXT WEEK

OUT WEDNESDAY JANUARY 30

THE AGONY AND THE ECSTASY OF BEING BIFFY CLYRO

How a soul-searching double album almost killed them

RAW POWER!

40 years on: IGGY POP – the ultimate guide to the ultimate antihero

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EVERYTHING YOU NEED TO KNOW

JOEY MALONEY

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"Early Contender for album of the year'" *FHM*

"Rock album of the decade" *Fake DIY*

"An epic game changer of an album'" *Xfm*

"Watch them conquer'" **** *Q*

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